

# ISAAC ASIMOV

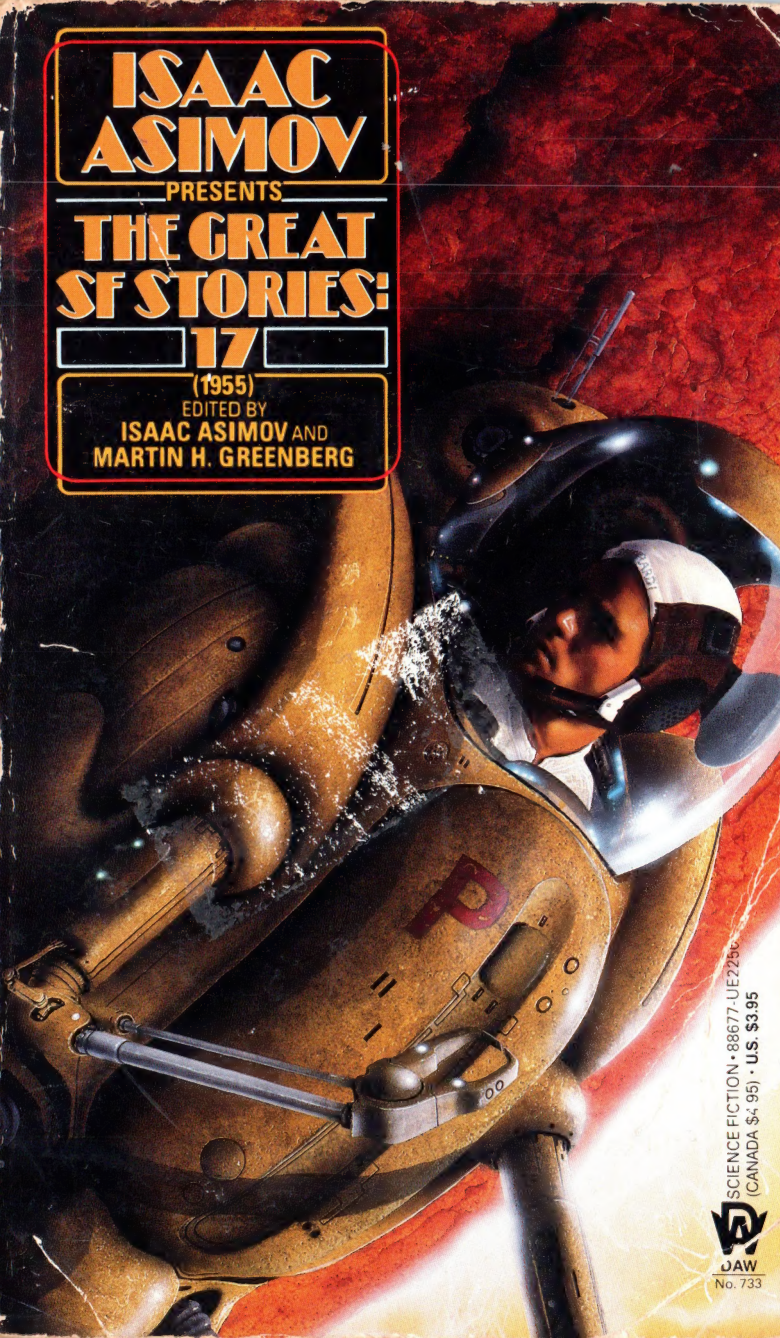
PRESENTS

## THE GREAT SF STORIES:

17

(1955)

EDITED BY  
ISAAC ASIMOV AND  
MARTIN H. GREENBERG



SCIENCE FICTION • 88677-UE225C  
(CANADA \$4.95) • U.S. \$3.95



DAW  
No. 733

**THE TUNNEL UNDER THE WORLD** by **Frederik Pohl**—Someone had taken over Tylertown and everyone in it . . . and Guy Burckhardt was going to find out why!

**WHO?** by **Theodore Sturgeon**—For a cadet candidate the long ride in space was the final test before becoming a colony ship pilot. But only a few were chosen, so how could he insure that he rather than his unseen partner on the other side of the ship's bulkhead would become the new ship's pilot?

**DELEND A EST** by **Poul Anderson**—They were Time Patrol Agents, dedicated to keeping history safe from time saboteurs. But now someone had succeeded in changing the past. Would they ever be able to bring their world back to its true timeline?

**DREAMING IS A PRIVATE THING** by **Isaac Asimov**—First came the movies, and then came the dreamies and Jesse Weill, the man who knew how to make dreamies come true.

These are just a few of the classic visions of tomorrow in—

**ISAAC ASIMOV  
PRESENTS  
THE GREAT SF STORIES  
17**

## **Anthologies from DAW include**

### **ISAAC ASIMOV PRESENTS THE GREAT SF STORIES**

The best stories of the last four decades.

*Edited by Isaac Asimov and Martin H. Greenberg.*

### **THE ANNUAL WORLD'S BEST SF**

The best of the current year.

*Edited by Donald A. Wollheim with Arthur W. Saha.*

### **THE YEAR'S BEST HORROR STORIES**

An annual of terrifying tales.

*Edited by Karl Edward Wagner.*

### **THE YEAR'S BEST FANTASY STORIES**

An annual of high imagination.

*Edited by Arthur W. Saha.*

### **SWORD AND SORCERESS**

Original stories of magical and heroic women.

*Edited by Marion Zimmer Bradley.*

**ISAAC  
ASIMOV**

**PRESENTS**

**THE GREAT  
SF STORIES**

**#17**

**(1955)**

**EDITED BY ISAAC ASIMOV  
AND MARTIN H. GREENBERG**

**DAW BOOKS, INC.**

**DONALD A. WOLLHEIM, PUBLISHER**

---

**1633 Broadway, New York, NY 10019**



Copyright © 1988 by Isaac Asimov and Martin H. Greenberg.

All Rights Reserved.

Complete list of acknowledgments will be found on the following page.

Cover art by Jim Burns.

*DAW Book Collectors No. 733.*

First Printing, January 1988

1 2 3 4 5 6 7 8 9

PRINTED IN THE U. S. A.

## ACKNOWLEDGMENTS

Pohl—Copyright 1955 by Galaxy Publishing Corporation; renewed © 1983 by Frederik Pohl. Reprinted by permission of the author.

Miller—Copyright 1955; renewed © 1983 by Walter M. Miller, Jr. Reprinted by permission of Don Congdon, Inc.

Gunn—Copyright 1955 by Galaxy Publishing Corporation; renewed © 1983 by James E. Gunn. Reprinted by permission of the author.

Schmitz—Copyright 1955 by Street & Smith Publications, Inc. Reprinted by permission of the agents for the author's Estate, the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Sturgeon—Copyright 1955 by Galaxy Publishing Corporation; renewed © 1983 by Theodore Sturgeon. Reprinted by permission of Kirby McCauley, Ltd.

Banks—Copyright 1955 by Mercury Press, Inc.; renewed © 1983 by Raymond E. Banks. From *The Magazine of Fantasy and Science Fiction*. Reprinted by permission of the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Dick—Copyright 1955 by Galaxy Publishing Corporation; renewed. Reprinted by permission of the agents for the author's Estate, the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Russell—Copyright 1955 by Street & Smith Publications, Inc. Reprinted by permission of the agents for the author's Estate, the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Beaumont—Copyright 1955 by Mercury Press, Inc.; renewed © 1983 by the Estate of Charles Beaumont. From *The Magazine of Fantasy and Science Fiction*. Reprinted by permission of Don Congdon, Inc.

Smith—Copyright 1955 by Street & Smith Publications, Inc.; renewed © 1983 by the Estate of Cordwainer Smith. Reprinted by permission of the agents for the author's Estate, the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Clarke—Copyright 1955 by Royal Publications, Inc.; renewed © 1983 by Arthur C. Clarke. Reprinted by permission of the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Budrys—Copyright 1955 by Street & Smith Publications, Inc.; renewed © 1983 by Algis Budrys. Reprinted by permission of the author.

Anderson—Copyright 1955 by Mercury Press, Inc.; renewed © 1983 by Poul Anderson. From *The Magazine of Fantasy and Science Fiction*. Reprinted by permission of the Scott Meredith Literary Agency, Inc., 845 Third Ave., New York, NY 10022.

Asimov—Copyright 1955 by Mercury Press, Inc.; renewed © 1983 by Isaac Asimov. From *The Magazine of Fantasy and Science Fiction*. Reprinted by permission of the author.

# CONTENTS

---

*Introduction* 9

**THE TUNNEL UNDER THE WORLD**

*Frederik Pohl* 13

**THE DARFSTELLER**

*Walter M. Miller Jr.* 46

**THE CAVE OF NIGHT**

*James E. Gunn* 112

**GRANDPA**

*James H. Schmitz* 130

**WHO?**

*Theodore Sturgeon* 153

**THE SHORT ONES**

*Raymond E. Banks* 187

**CAPTIVE MARKET**

*Philip K. Dick* 209

**ALLAMAGOOSA**

*Eric Frank Russell* 228

**THE VANISHING AMERICAN**

*Charles Beaumont* 243

**THE GAME OF RAT AND DRAGON**

*Cordwainer Smith* 254

**THE STAR**

*Arthur C. Clarke* 270

**NOBODY BOTHERS GUS**

*Algis Budrys* 277

**DELEND A EST**

*Poul Anderson* 292

**DREAMING IS A PRIVATE THING**

*Isaac Asimov* 333



## 1955 INTRODUCTION

---

In the world outside reality change was in the air as the bus system of Montgomery, Alabama was boycotted by Black citizens in what became the opening volley of the civil rights movement in America. Winston Churchill resigned the Prime Ministership of Great Britain in favor of Anthony Eden; Juan Peron stepped down from the Presidency of Argentina. In the United States President Eisenhower suffered a serious heart attack but survived to finish his second term in office.

Germany, a decade earlier the deadly enemy of Europe and North America, joined NATO in the same year that the Soviet Union finally and formally decided that war with Germany was over. Bulganin replaced Malenkov as Prime Minister in the U.S.S.R. as the struggle to replace Stalin continued. The A.F.L. (the union, not the football league of beloved memory) and the C.I.O. merged to form a powerful voice for the working men and women of America, while the United States Air Force finally got their Academy to rival those of the Army and Navy.

And the drums of coming war grew louder as border incidents grew in intensity on all of Israel's borders with Egypt and Jordan.

During 1955 Mackinlay Kantor published his Pulitzer Prize winning novel *ANDERSONVILLE*. Salvador Dali painted "The Lord's Supper," Prokofiev's opera "Fiery Angel" debuted in Venice, the molecular structure of insulin was discovered by Frederick Sanger, and Sugar Ray Robinson won the World Middleweight Boxing Cham-

pionship. The Gross National Product of the United States pushed close to the \$400 billion mark.

The big songs of 1955 included "Whatever Lola Wants," "The Yellow Rose of Texas," "The Ballad of Davy Crockett," "Love Is A Many Splendored Thing," the class-conscious "Sixteen Tons" by Tennessee Ernie Ford, and the biggie, "Rock Around the Clock," the opening shot of the Rock Revolution. Other important novels in the world outside reality were MARJORIE MORNINGSTAR by Herman Wouk. THE QUIET AMERICAN by Graham Greene, LOLITA by Vladimir Nabokov, TEN NORTH FREDERICK by John O'Hara, and THE MAN IN THE GRAY FLANNEL SUIT by Sloan Wilson.

Ohio State defeated Southern Cal to win the Rose Bowl while Dorothy Hodgkin worked out the chemical structure of vitamin B12. Cole Porter's *Silk Stockings* and Adler and Ross' *Damn Yankees* were the hit Broadway musicals of the year. Walter Lippmann published his influential THE PUBLIC PHILOSOPHY in 1955 as commercial television came to Great Britain and the Universal Copyright Convention was accepted by many countries, enriching countless writers.

It was a good year for the theater with the debuts of William Inge's *Bus Stop*, Agatha Christie's *Witness for the Prosecution*, Jean Genet's *The Balcony*, and Arthur Miller's *A View From the Bridge*. Researchers at the Massachusetts Institute of Technology developed ultra high frequency (UHF) waves while the big movies of the year included THE ROSE TATTOO, RIFIFI, Ingmar Bergman's NIGHT, RICHARD III, THE SEVEN YEAR ITCH, and of course, MARTY. The Le Mans car race ended in tragedy with the deaths of eighty-two on-lookers.

Fantasy became reality as the Brooklyn Dodgers finally won a World Series, defeating the Yankees by four games to three to cap a season that saw Martin H. Greenberg attend fifty-seven Dodger home games.

And the future predicted in science fiction loomed nearer as both the United States and the Soviet Union planned to launch satellites in the coming International Geophysical Year and the first nuclear power plant opened near Schenectady, New York.

Death took Albert Einstein, Charlie "Bird" Parker, Fernand Leger, Ortega y Gasset, James Agee, Cordell



Hull, Arthur Honegger, Thomas Mann, and Alexander Fleming.

Mel Brooks was Mel Brooks.

In the real world it was another excellent year as the paperback revolution took hold and hardcover publishers began to realize that they could make money by bringing out science fiction books.

Notable books published in 1955 included *THE END of ETERNITY* by a guy named Asimov, *MARTIANS, GO HOME* by Fredric Brown, *SOLAR LOTTERY* by Philip K. Dick, the immortal *THE BODY SNATCHERS* by Jack Finney, *MOONRAKER*, the clearly science fiction James Bond novel by Ian Fleming, *THE INHERITORS* by the later-to-be Nobel Prize winner William Golding, *THE BRIGHT PHOENIX* by the unfairly forgotten Harold Mead, the collection *CITIZEN IN SPACE* by Robert Sheckley, *THE GIRLS FROM PLANET 5* by Richard Wilson, *THE CHRYSALIDS* (known as *REBIRTH* in the U.S.) by John Wyndham, *EARTHMAN COME HOME* by James Blish, *THE LONG TOMORROW* by Leigh Brackett, *THIS FORTRESS WORLD* by James E. Gunn, and *HELL'S PAVEMENT* by Damon Knight. In addition "A Canticle for Leibowitz," the first novelette of what became the novel of the same name by Walter M. Miller, Jr., appeared in the *Magazine of Fantasy and Science Fiction* in April and *UNDER PRESSURE*, the first novel by Frank Herbert (later published as *THE DRAGON UNDER THE SEA*) was serialized in *Astounding*.

However, not all the news was good in 1955 as several of the most famous magazines in the history of the field folded, including *Beyond*, *Fantastic Story Magazine*, and three that really hurt and in a sense brought the pulp era to a close—*Planet Stories*, *Startling Stories*, and *Thrilling Wonder Stories*. Rest in peace.

On a happier note, Larry Shaw did start up *Infinity Science Fiction*, an excellent magazine that would publish several notable stories in its short life.

In the real world, more important people made their maiden voyages into reality: in September—G.C. Edmondson with "Blessed Are the Meek," Philip E. High with "The Statics," and Henry Slesar with his first magazine science fiction story, "The Brat"; and in October—Stephen Tall with "The Light On Precipice Peak."

Fantastic films included CONQUEST OF SPACE, the silly CREATURE WITH THE ATOM BRAIN, DEVIL GIRL FROM MARS (one of the all-time worst films), the nifty IT CAME FROM BENEATH THE SEA, the inferior sequel to the CREATURE FROM THE BLACK LAGOON, REVENGE OF THE CREATURE, TARANTULA, one of the best Fifties giant insect flicks, and the impressive and memorable THIS ISLAND EARTH.

The Family gathered in Cleveland for the thirteenth World Science Fiction Convention (Cleveland)—with Isaac Asimov, thirty-five, the Guest of Honor—the Worldcon that saw the Hugo Awards become an annual event. Winners included THEY'D RATHER BE RIGHT by Mark Clifton and Frank Riley (serialized in *Astounding* that year) as Best Novel; "The Darfsteller" by Walter M. Miller, Jr., as Best Novelette; "Allamagoosa" by Eric Frank Russell as Best Short Story; *Astounding Science Fiction* as Best Professional Magazine; and Frank Kelly Freas as Best Professional Artist. Other fannish highlights of 1955 were the establishment of the Trans-Atlantic Fan Fund (TAFF), and the first appearance of the influential fanzine *Void*, edited by a couple of brothers named Benford.

Death took Bryan Berry.

Let us travel back to that honored year of 1955 and enjoy the best stories that the real world bequeathed to us.

# THE TUNNEL UNDER THE WORLD

---

BY FREDERIK POHL (1919- )

GALAXY SCIENCE FICTION  
JANUARY

1955 was an important and productive year for Fred Pohl, a year that saw the publication in book form of his coauthored novels *GLADIATOR AT LAW* (with C.M. Kornbluth) and *PREFERRED RISK* (with Lester del Rey), the latter written in great haste as the "Winner" of a *Galaxy* contest for best first novel when no acceptable manuscript was received, and published as by "Edson McCann." In addition, his and Kornbluth's mainstream novel *A TOWN IS DROWNING* also saw publication, along with at least seven short science fiction works including his excellent "Rafferty's Reasons," a strong candidate for this book.

Most of these continued to focus on his preoccupation with the production-consumption process, a concern that dominated his work in the 1950s and 1960s. "The Tunnel Under the World" has always seemed to me to be the ultimate sf story about advertising, and remains as powerful today as when it was written over thirty years ago. (MHG)

Fred Pohl and I met when we were both teenagers growing up in Brooklyn, both science fiction fans with aspirations to become science fiction writers, and both living in a world which was clearly on the edge of war with an apparently invincible Adolf Hitler ready to take over everything. We were both very much of an age. According to birth certificates he was a few weeks older than I was, but since my birthdate (despite the certificate) is a little uncertain, I may be a few weeks older than he is.

*In any case, we've been friends ever since, through nearly half a century. I last saw him on November 15, 1986, when the Philadelphia Science Fiction Convention was celebrating the fiftieth anniversary of its first inter-city meeting (which Fred had attended). He and I, to my great pleasure, were co-Guests of Honor and we each wrote nice things about the other for the Convention book. On that November 15, we had lunch together. He looked a little older than he had seemed when we first met. I, of course, hadn't changed at all.*

*I have always found science fiction friendships to be enduring. (IA)*

On the morning of June 15th, Guy Burckhardt woke up screaming out of a dream.

It was more real than any dream he had ever had in his life. He could still hear and feel the sharp, ripping-metal explosion, the violent heave that had tossed him furiously out of bed, the searing wave of heat.

He sat up convulsively and stared, not believing what he saw, at the quiet room and the bright sunlight coming in the window.

He croaked, "Mary?"

His wife was not in the bed next to him. The covers were tumbled and awry, as though she had just left it, and the memory of the dream was so strong that instinctively he found himself searching the floor to see if the dream explosion had thrown her down.

But she wasn't there. Of course she wasn't, he told himself, looking at the familiar vanity and slipper chair, the uncracked window, the unbuckled wall. It had only been a dream.

"Guy?" His wife was calling him querulously from the foot of the stairs. "Guy, dear, are you all right?"

He called weakly, "Sure."

There was a pause. Then Mary said doubtfully, "Breakfast is ready. Are you sure you're all right? I thought I heard you yelling."

Burckhardt said more confidently, "I had a bad dream, honey. Be right down."

In the shower, punching the lukewarm-and-cologne he favored, he told himself that it had been a beaut of a dream. Still bad dreams weren't unusual, especially bad

dreams about explosions. In the past thirty years of H-bomb jitters, who had not dreamed of explosions?

Even Mary had dreamed of them, it turned out, for he started to tell her about the dream, but she cut him off. "You *did*?" Her voice was astonished. "Why, dear, I dreamed the same thing! Well, almost the same thing. I didn't actually *hear* anything. I dreamed that something woke me up, and then there was a sort of quick bang, and then something hit me on the head. And that was all. Was yours like that?"

Burckhardt coughed. "Well, no," he said. Mary was not one of the strong-as-a-man, brave-as-a-tiger women. It was not necessary, he thought, to tell her all the little details of the dream that made it seem so real. No need to mention the splintered ribs, and the salt bubble in his throat, and the agonized knowledge that this was death. He said, "Maybe there really was some kind of explosion downtown. Maybe we heard it and it started us dreaming."

Mary reached over and patted his hand absently. "Maybe," she agreed. "It's almost half-past eight, dear. Shouldn't you hurry? You don't want to be late to the office."

He gulped his food, kissed her and rushed out—not so much to be on time as to see if his guess had been right.

But downtown Tylerton looked as it always had. Coming in on the bus, Burckhardt watched critically out the window, seeking evidence of an explosion. There wasn't any. If anything, Tylerton looked better than it ever had before. It was a beautiful crisp day, the sky was cloudless, the buildings were clean and inviting. They had, he observed, steam-blasted the Power & Light Building, the town's only skyscraper—that was the penalty of having Contro Chemicals' main plant on the outskirts of town; the fumes from the cascade stills left their mark on stone buildings.

None of the usual crowd were on the bus, so there wasn't anyone Burckhardt could ask about the explosion. And by the time he got out at the corner of Fifth and Lehigh and the bus rolled away with a muted diesel moan, he had pretty well convinced himself that it was all imagination.

He stopped at the cigar stand in the lobby of his office building, but Ralph wasn't behind the counter. The man who sold him his pack of cigarettes was a stranger.

"Where's Mr. Stebbins?" Burckhardt asked.

The man said politely, "Sick, sir. He'll be in tomorrow. A pack of Marlines today?"

"Chesterfields," Burckhardt corrected.

"Certainly, sir," the man said. But what he took from the rack and slid across the counter was an unfamiliar green-and-yellow pack.

"Do try these, sir," he suggested. "They contain an anti-cough factor. Ever notice how ordinary cigarettes make you choke every once in a while?"

Burckhardt said suspiciously, "I never heard of this brand."

"Of course not. They're something new." Burckhardt hesitated, and the man said persuasively, "Look, try them out at my risk. If you don't like them, bring back the empty pack and I'll refund your money. Fair enough?"

Burckhardt shrugged. "How can I lose? But give me a pack of Chesterfields, too, will you?"

He opened the pack and lit one while he waited for the elevator. They weren't bad, he decided, though he was suspicious of cigarettes that had the tobacco chemically treated in any way. But he didn't think much of Ralph's stand-in; it would raise hell with the trade at the cigar stand if the man tried to give every customer the same high-pressure sales talk.

The elevator door opened with a low-pitched sound of music. Burckhardt and two or three others got in and he nodded to them as the door closed. The thread of music switched off and the speaker in the ceiling of the cab began its usual commercials.

No, not the *usual* commercials, Burckhardt realized. He had been exposed to the captive-audience commercials so long that they hardly registered on the outer ear any more, but what was coming from the recorded program in the basement of the building caught his attention. It wasn't merely that the brands were mostly unfamiliar; it was a difference in pattern.

There were jingles with an insistent, bouncy rhythm, about soft drinks he had never tasted. There was a rapid patter dialogue between what sounded like two ten-year-old boys about a candy bar, followed by an authoritative bass rumble: "Go right out and get a DELICIOUS Choco-Bite and eat your TANGY Choco-Bite *all up*. That's *Choco-Bite!*" There was a sobbing female whine: "I wish

I had a Feckle Freezer! I'd do *anything* for a Feckle Freezer!" Burckhardt reached his floor and left the elevator in the middle of the last one. It left him a little uneasy. The commercials were not for familiar brands; there was no feeling of use and custom to them.

But the office was happily normal—except that Mr. Barth wasn't in. Miss Mitkin, yawning at the reception desk, didn't know exactly why. "His home phoned, that's all. He'll be in tomorrow."

"Maybe he went to the plant. It's right near his house."

She looked indifferent. "Yeah."

A thought struck Burckhardt. "But today is June 15th! It's quarterly tax return day—he has to sign the return!"

Miss Mitkin shrugged to indicate that that was Burckhardt's problem, not hers. She returned to her nails.

Thoroughly exasperated, Burckhardt went to his desk. It wasn't that he couldn't sign the tax returns as well as Barth, he thought resentfully. It simply wasn't his job, that was all; it was a responsibility that Barth, as office manager for Contro Chemicals' downtown office, should have taken.

He thought briefly of calling Barth at his home or trying to reach him at the factory, but he gave up the idea quickly enough. He didn't really care much for the people at the factory and the less contact he had with them, the better. He had been to the factory once, with Barth; it had been a confusing and, in a way, frightening experience. Barring a handful of executives and engineers, there wasn't a soul in the factory—that is, Burckhardt corrected himself, remembering what Barth had told him, not a *living* soul—just the machines.

According to Barth, each machine was controlled by a sort of computer which reproduced, in its electronic snarl, the actual memory and mind of a human being. It was an unpleasant thought. Barth, laughing, had assured him that there was no Frankenstein business of robbing graveyards and implanting brains in machines. It was only a matter, he said, of transferring a man's habit patterns from brain cells to vacuum-tube cells. It didn't hurt the man and it didn't make the machine into a monster.

But they made Burckhardt uncomfortable all the same.

He put Barth and the factory and all his other little irritations out of his mind and tackled the tax returns. It took him until noon to verify the figures—which Barth



could have done out of his memory and his private ledger in ten minutes, Burckhardt resentfully reminded himself.

He sealed them in an envelope and walked out to Miss Mitkin. "Since Mr. Barth isn't here, we'd better go to lunch in shifts," he said. "You can go first."

"Thanks." Miss Mitkin languidly took her bag out of the desk drawer and began to apply makeup.

Burckhardt offered her the envelope. "Drop this in the mail for me, will you? Uh—wait a minute. I wonder if I ought to phone Mr. Barth to make sure. Did his wife say whether he was able to take phone calls?"

"Didn't say." Miss Mitkin blotted her lips carefully with a Kleenex. "Wasn't his wife, anyway. It was his daughter who called and left the message."

"The kid?" Burckhardt frowned. "I thought she was away at school."

"She called, that's all I know."

Burckhardt went back to his own office and stared distastefully at the unopened mail on his desk. He didn't like nightmares; they spoiled his whole day. He should have stayed in bed, like Barth.

A funny thing happened on his way home. There was a disturbance at the corner where he usually caught his bus—someone was screaming something about a new kind of deep-freeze—so he walked an extra block. He saw the bus coming and started to trot. But behind him, someone was calling his name. He looked over his shoulder; a small harried-looking man was hurrying toward him.

Burckhardt hesitated, and then recognized him. It was a casual acquaintance named Swanson. Burckhardt sourly observed that he had already missed the bus.

He said, "Hello."

Swanson's face was desperately eager. "Burckhardt?" he asked inquiringly, with an odd intensity. And then he just stood there silently, watching Burckhardt's face, with a burning eagerness that dwindled to a faint hope and died to a regret. He was searching for something, waiting for something, Burckhardt thought. But whatever it was he wanted, Burckhardt didn't know how to supply it.

Burckhardt coughed and said again, "Hello, Swanson."

Swanson didn't even acknowledge the greeting. He merely sighed a very deep sigh.

"Nothing doing," he mumbled, apparently to himself. He nodded abstractedly to Burckhardt and turned away.

Burckhardt watched the slumped shoulders disappear in the crowd. It was an *odd* sort of day, he thought, and one he didn't much like. Things weren't going right.

Riding home on the next bus, he brooded about it. It wasn't anything terrible or disastrous; it was something out of his experience entirely. You live your life, like any man, and you form a network of impressions and reactions. You *expect* things. When you open your medicine chest, your razor is expected to be on the second shelf; when you lock your front door, you expect to have to give it a slight extra tug to make it latch.

It isn't the things that are right and perfect in your life that make it familiar. It is the things that are just a little bit wrong—the sticking latch, the light switch at the head of the stairs that needs an extra push because the spring is old and weak, the rug that unfailingly skids underfoot.

It wasn't just that things were wrong with the pattern of Burckhardt's life; it was that the *wrong* things were wrong. For instance, Barth hadn't come into the office, yet Barth *always* came in.

Burckhardt brooded about it through dinner. He brooded about it, despite his wife's attempt to interest him in a game of bridge with the neighbors, all through the evening. The neighbors were people he liked—Anne and Farley Dennerman. He had known them all their lives. But they were odd and brooding, too, this night and he barely listened to Dennerman's complaints about not being able to get good phone service or his wife's comments on the disgusting variety of television commercials they had these days.

Burckhardt was well on the way to setting an all-time record for continuous abstraction when around midnight, with a suddenness that surprised him—he was strangely *aware* of it happening—he turned over in his bed and, quickly and completely, fell asleep.

On the morning of June 15th, Burckhardt woke up screaming.

It was more real than any dream he had ever had in his life. He could still hear the explosion, feel the blast that crushed him against a wall. It did not seem right that he should be sitting bolt upright in bed in an undisturbed room.

His wife came pattering up the stairs. "Darling!" she cried. "What's the matter?"

He mumbled, "Nothing. Bad dream."

She relaxed, hand on heart. In an angry tone, she started to say: "You gave me such a shock——"

But a noise from outside interrupted her. There was a wail of sirens and a clang of bells; it was loud and shocking.

The Burckhardts stared at each other for a heartbeat, then hurried fearfully to the window.

There were no rumbling fire engines in the street, only a small panel truck, cruising slowly along. Flaring loud-speaker horns crowned its top. From them issued the screaming sound of sirens, growing in intensity, mixed with the rumble of heavy-duty engines and the sound of bells. It was a perfect record of fire engines arriving at a four-alarm blaze.

Burckhardt said in amazement, "Mary, that's against the law! Do you know what they're doing? They're playing records of a fire. What are they up to?"

"Maybe it's a practical joke," his wife offered.

"Joke? Waking up the whole neighborhood at six o'clock in the morning?" He shook his head. "The police will be here in ten minutes," he predicted. "Wait and see."

But the police weren't—not in ten minutes, or at all. Whoever the pranksters in the car were, they apparently had a police permit for their games.

The car took a position in the middle of the block and stood silent for a few minutes. Then there was a crackle from the speaker, and a giant voice chanted:

Feckle Freezers!  
Feckle Freezers!  
Gotta have a  
Feckle Freezer!  
Feckle, Feckle, Feckle,  
Feckle, Feckle, Feckle—

It went on and on. Every house on the block had faces staring out of windows by then. The voice was not merely loud; it was nearly deafening.

Burckhardt shouted to his wife, over the uproar, "What the hell is a Feckle Freezer?"

"Some kind of a freezer, I guess, dear," she shrieked back unhelpfully.

Abruptly the noise stopped and the truck stood silent. It was still misty morning; the sun's rays came horizontally across the rooftops. It was impossible to believe that, a moment ago, the silent block had been bellowing the name of a freezer.

"A crazy advertising trick," Burckhardt said bitterly. He yawned and turned away from the window. "Might as well get dressed. I guess that's the end of——"

The bellow caught him from behind; it was almost like a hard slap on the ears. A harsh, sneering voice, louder than the archangel's trumpet, howled:

"Have you got a freezer? *It stinks!* If it isn't a Feckle Freezer, *it stinks!* If it's a last year's Feckle Freezer, *it stinks!* Only this year's Feckle Freezer is any good at all! You know who owns an Ajax Freezer? Fairies own Ajax Freezers! You know who owns a Triplecold Freezer? Commies own Triplecold Freezers! Every freezer but a brand-new Feckle Freezer *stinks!*"

The voice screamed inarticulately with rage. "I'm warning you! Get out and buy a Feckle Freezer right away! Hurry up! Hurry for Feckle! Hurry for Feckle! Hurry, hurry, hurry, Feckle, Feckle, Feckle, Feckle, Feckle, Feckle . . ."

It stopped eventually. Burckhardt licked his lips. He started to say to his wife, "Maybe we ought to call the police about——" when the speakers erupted again. It caught him off guard; it was intended to catch him off guard. It screamed:

"Feckle, Feckle, Feckle, Feckle, Feckle, Feckle, Feckle, Feckle. Cheap freezers ruin your food. You'll get sick and throw up. You'll get sick and die. Buy a Feckle, Feckle, Feckle, Feckle! Ever take a piece of meat out of the freezer you've got and see how rotten and moldy it is? Buy a Feckle, Feckle, Feckle, Feckle, Feckle. Do you want to eat rotten, stinking food? Or do you want to wise up and buy a Feckle, Feckle, Feckle——"

That did it. With fingers that kept stabbing the wrong holes, Burckhardt finally managed to dial the local police station. He got a busy signal—it was apparent that he was not the only one with the same idea—and while he was shakily dialing again, the noise outside stopped.

He looked out the window. The truck was gone.

\* \* \*

Burckhardt loosened his tie and ordered another Frosty-Flip from the waiter. If only they wouldn't keep the Crystal Cafe so *hot*! The new paint job—searing reds and blinding yellows—was bad enough, but someone seemed to have the delusion that this was January instead of June; the place was a good ten degrees warmer than outside.

He swallowed the Frosty-Flip in two gulps. It had a kind of peculiar flavor, he thought, but not bad. It certainly cooled you off, just as the waiter had promised. He reminded himself to pick up a carton of them on the way home; Mary might like them. She was always interested in something new.

He stood up awkwardly as the girl came across the restaurant toward him. She was the most beautiful thing he had ever seen in Tylerton. Chin-height, honey-blond hair and a figure that—well, it was all hers. There was no doubt in the world that the dress that clung to her was the only thing she wore. He felt as if he were blushing as she greeted him.

"Mr. Burckhardt." The voice was like distant tomtoms. "It's wonderful of you to let me see you, after this morning."

He cleared his throat. "Not at all. Won't you sit down, Miss——"

"April Horn," she murmured, sitting down—beside him, not where he had pointed on the other side of the table. "Call me April, won't you?"

She was wearing some kind of perfume, Burckhardt noted with what little of his mind was functioning at all. It didn't seem fair that she should be using perfume as well as everything else. He came to with a start and realized that the waiter was leaving with an order for *filets mignon* for two.

"Hey!" he objected.

"Please, Mr. Burckhardt." Her shoulder was against his, her face was turned to him, her breath was warm, her expression was tender and solicitous. "This is all on the Feckle Corporation. Please let them—it's the *least* they can do."

He felt her hand burrowing into his pocket.

"I put the price of the meal into your pocket," she whispered conspiratorially. "Please do that for me, won't

you? I mean I'd appreciate it if you'd pay the waiter—I'm old-fashioned about things like that."

She smiled meltingly, then became mock-businesslike. "But you must take the money," she insisted. "Why, you're letting Feckle off lightly if you do! You could sue them for every nickel they've got, disturbing your sleep like that."

With a dizzy feeling, as though he had just seen someone make a rabbit disappear into a top hat, he said, "Why, it really wasn't so bad, uh, April. A little noisy, maybe, but——"

"Oh, Mr. Burckhardt!" The blue eyes were wide and admiring. "I *knew* you'd understand. It's just that—well, it's such a *wonderful* freezer that some of the outside men get carried away, so to speak. As soon as the main office found out about what happened, they sent representatives around to every house on the block to apologize. Your wife told us where we could phone you—and I'm so very pleased that you were willing to let me have lunch with you, so that I could apologize, too. Because truly, Mr. Burckhardt, it is a *fine* freezer."

"I shouldn't tell you this, but——" The blue eyes were shyly lowered—"I'd do almost anything for Feckle Freezers. It's more than a job to me." She looked up. She was enchanting. "I bet you think I'm silly, don't you?"

Burckhardt coughed. "Well, I——"

"Oh, you don't want to be unkind!" She shook her head. "No, don't pretend. You think it's silly. But really, Mr. Burckhardt, you wouldn't think so if you knew more about the Feckle. Let me show you this little booklet——"

Burckhardt got back from lunch a full hour late. It wasn't only the girl who delayed him. There had been a curious interview with a little man named Swanson, whom he barely knew, who had stopped him with desperate urgency on the street—and then left him cold.

But it didn't matter much. Mr. Barth, for the first time since Burckhardt had worked there, was out for the day—leaving Burckhardt stuck with the quarterly tax returns.

What did matter, though, was that somehow he had signed a purchase order for a twelve-cubic-foot Feckle Freezer, upright model, self-defrosting, list price \$625, with a ten percent "courtesy" discount—"Because of that *horrid* affair this morning, Mr. Burckhardt," she had said.

And he wasn't sure how he could explain it to his wife.

He needn't have worried. As he walked in the front door, his wife said almost immediately, "I wonder if we can't afford a new freezer, dear. There was a man here to apologize about that noise and—well, we got to talking and——"

She had signed a purchase order, too.

It had been the damndest day, Burckhardt thought later, on his way up to bed. But the day wasn't done with him yet. At the head of the stairs, the weakened spring in the electric light switch refused to click at all. He snapped it back and forth angrily and, of course, succeeded in jarring the tumbler out of its pins. The wire shorted and every light in the house went out.

"Damn!" said Guy Burckhardt.

"Fuse?" His wife shrugged sleepily. "Let it go till the morning, dear."

Burckhardt shook his head. "You go back to bed. I'll be right along."

It wasn't so much that he cared about fixing the fuse, but he was too restless for sleep. He disconnected the bad switch with a screwdriver, tumbled down into the black kitchen, found the flashlight and climbed gingerly down the cellar stairs. He located a spare fuse, pushed an empty trunk over to the fuse box to stand on and twisted out the old fuse.

When the new one was in, he heard the starting click and steady drone of the refrigerator in the kitchen overhead.

He headed back to the steps, and stopped.

Where the old trunk had been, the cellar floor gleamed oddly bright. He inspected it in the flashlight beam. It was metal!

"Son of a gun," said Guy Burckhardt. He shook his head unbelievably. He peered closer, rubbed the edges of the metallic patch with his thumb and acquired an annoying cut—the edges were *sharp*.

The stained cement floor of the cellar was a thin shell. He found a hammer and cracked it off in a dozen spots—everywhere was metal.

The whole cellar was a copper box. Even the cement-brick walls were false fronts over a metal sheath!

Baffled, he attacked one of the foundation beams.



That, at least, was real wood. The glass in the cellar windows was real glass.

He sucked his bleeding thumb and tried the base of the cellar stairs. Real wood. He chipped at the bricks under the oil burner. Real bricks. The retaining walls, the floor—they were faked.

It was as though someone had shored up the house with a frame of metal and then laboriously concealed the evidence.

The biggest surprise was the upside-down boat hull that blocked the rear half of the cellar, relic of a brief home-workshop period that Burckhardt had gone through a couple of years before. From above, it looked perfectly normal. Inside, though, where there should have been thwarts and seats and lockers, there was a mere tangle of braces, rough and unfinished.

"But I *built* that!" Burckhardt exclaimed, forgetting his thumb. He leaned against the hull dizzily, trying to think this thing through. For reasons beyond his comprehension, someone had taken his boat and his cellar away, maybe his whole house, and replaced them with a clever mock-up of the real thing.

"That's crazy," he said to the empty cellar. He stared around in the light of the flash. He whispered, "What in the name of Heaven would anybody do that for?"

Reason refused an answer; there wasn't any reasonable answer. For long minutes, Burckhardt contemplated the uncertain picture of his own sanity.

He peered under the boat again, hoping to reassure himself that it was a mistake, just his imagination. But the sloppy, unfinished bracing was unchanged. He crawled under for a better look, feeling the rough wood incredulously. Utterly impossible!

He switched off the flashlight and started to wriggle out. But he didn't make it. In the moment between the command to his legs to move and the crawling out, he felt a sudden draining weariness flooding through him.

Consciousness went—not easily, but as though it were being taken away, and Guy Burckhardt was asleep.

On the morning of June 16th, Guy Burckhardt woke up in a cramped position huddled under the hull of the boat in his basement—and raced upstairs to find it was June 15th.

The first thing he had done was to make a frantic, hasty inspection of the boat hull, the faked cellar floor, the imitation stone. They were all as he had remembered them, all completely unbelievable.

The kitchen was its placid, unexciting self. The electric clock was purring soberly around the dial. Almost six o'clock, it said. His wife would be waking at any moment.

Burckhardt flung open the front door and stared out into the quiet street. The morning paper was tossed carelessly against the steps, and as he retrieved it, he noticed that this was the 15th day of June.

But that was impossible. *Yesterday* was the 15th of June. It was not a date one would forget, it was quarterly tax-return day.

He went back into the hall and picked up the telephone; he dialed for Weather Information, and got a well-modulated chant: "—and cooler, some showers. Barometric pressure thirty point zero four, rising . . . United States Weather Bureau forecast for June 15th. Warm and sunny, with high around——"

He hung up the phone. June 15th.

"Holy Heaven!" Burckhardt said prayerfully. Things were very odd indeed. He heard the ring of his wife's alarm and bounded up the stairs.

Mary Burckhardt was sitting upright in bed with the terrified, uncomprehending stare of someone just waking out of a nightmare.

"Oh!" she gasped, as her husband came in the room. "Darling, I just had the most *terrible* dream! It was like an explosion and——"

"Again?" Burckhardt asked, not very sympathetically. "Mary, something's funny! I *knew* there was something wrong all day yesterday and——"

He went on to tell her about the copper box that was the cellar, and the odd mock-up someone had made of his boat. Mary looked astonished, then alarmed, then placatory and uneasy.

She said, "Dear, are you *sure*? Because I was cleaning that old trunk out just last week and I didn't notice anything."

"Positive!" said Guy Burckhardt. "I dragged it over to the wall to step on it to put a new fuse in after we blew the lights out and——"

"After we what?" Mary was looking more than merely alarmed.

"After we blew the lights out. You know, when the switch at the head of the stairs stuck. I went down to the cellar and——"

Mary sat up in bed. "Guy, the switch didn't stick. I turned out the lights myself last night."

Burckhardt glared at his wife. "Now I *know* you didn't! Come here and take a look!"

He stalked out to the landing and dramatically pointed to the bad switch, the one that he unscrewed and left hanging the night before . . .

Only it wasn't. It was as it had always been. Unbelieving, Burckhardt pressed it and the lights sprang up in both halls.

Mary, looking pale and worried, left him to go down to the kitchen and start breakfast. Burckhardt stood staring at the switch for a long time. His mental processes were gone beyond the point of disbelief and shock; they simply were not functioning.

He shaved and dressed and ate his breakfast in a state of numb introspection. Mary didn't disturb him; she was apprehensive and soothing. She kissed him good-bye as he hurried out to the bus without another word.

Miss Mitkin, at the reception desk, greeted him with a yawn. "Morning," she said drowsily. "Mr. Barth won't be in today."

Burckhardt stared to say something, but checked himself. She would not know that Barth hadn't been in yesterday, either, because she was tearing a June 14th pad off her calendar to make way for the "new" June 15th sheet.

He staggered to his own desk and stared unseeingly at the morning's mail. It had not even been opened yet, but he knew that the Factory Distributors envelope contained an order for twenty thousand feet of the new acoustic tile, and the one from Finebeck & Sons was a complaint.

After a long while, he forced himself to open them. They were.

By lunchtime, driven by a desperate sense of urgency, Burckhardt made Miss Mitkin take her lunch hour first—the June-fifteenth-that-was-yesterday, *he* had gone first. She went, looking vaguely worried about his strained

insistence, but it made no difference to Burckhardt's mood.

The phone rang and Burckhardt picked it up abstractedly. "Contro Chemicals Downtown, Burckhardt speaking."

The voice said, "This is Swanson," and stopped.

Burckhardt waited expectantly, but that was all. He said, "Hello?"

Again the pause. Then Swanson asked in sad resignation, "Still nothing, eh?"

"Nothing what? Swanson, is there something you want? You came up to me yesterday and went through this routine. You——"

The voice cracked: "Burckhardt! Oh, my good heavens, *you remember!* Stay right there—I'll be down in half an hour!"

"What's this all about?"

"Never mind," the little man said exultantly. "Tell you about it when I see you. Don't say any more over the phone—somebody may be listening. Just wait there. Say, hold on a minute. Will you be alone in the office?"

"Well, no. Miss Mitkin will probably——"

"Hell. Look, Burckhardt, where do you eat lunch? Is it good and noisy?"

"Why, I suppose so. The Crystal Cafe. It's just about a block——"

"I know where it is. Meet you in half an hour!" And the receiver clicked.

The Crystal Cafe was no longer painted red, but the temperature was still up. And they had added piped-in music interspersed with commercials. The advertisements were for Frosty-Flip, Marlin Cigarettes—"They're sanitized," the announcer purred—and something called Choco-Bite candy bars that Burckhardt couldn't remember ever having heard of before. But he heard more about them quickly enough.

While he was waiting for Swanson to show up, a girl in the cellophane skirt of a nightclub cigarette vendor came through the restaurant with a tray of tiny scarlet-wrapped candies.

"Choco-Bites are *tangy*," she was murmuring as she came close to his table. "Choco-Bites are *tangier* than tangy!"

Burckhardt, intent on watching for the strange little

man who had phoned him, paid little attention. But as she scattered a handful of the confections over the table next to his, smiling at the occupants, he caught a glimpse of her and turned to stare.

"Why, Miss Horn!" he said.

The girl dropped her tray of candies.

Burckhardt rose, concerned over the girl. "Is something wrong?"

But she fled.

The manager of the restaurant was staring suspiciously at Burckhardt, who sank back in his seat and tried to look inconspicuous. He hadn't insulted the girl! Maybe she was just a very strictly reared young lady, he thought—in spite of the long bare legs under the cellophane skirt—and when he addressed her, she thought he was a masher.

Ridiculous idea. Burckhardt scowled uneasily and picked up his menu.

"Burckhardt!" It was a shrill whisper.

Burckhardt looked up over the top of his menu, startled. In the seat across from him, the little man named Swanson was sitting, tensely poised.

"Burckhardt!" the little man whispered again. "Let's get out of here! They're on to you now. If you want to stay alive, come on!"

There was no arguing with the man. Burckhardt gave the hovering manager a sick, apologetic smile and followed Swanson out. The little man seemed to know where he was going. In the street, he clutched Burckhardt by the elbow and hurried him off down the block.

"Did you see her?" he demanded. "That Horn woman, in the phone booth? She'll have them here in five minutes, believe me, so hurry it up!"

Although the street was full of people and cars, nobody was paying any attention to Burckhardt and Swanson. The air had a nip in it—more like October than June, Burckhardt thought, in spite of the weather bureau. And he felt like a fool, following this mad little man down the street, running away from some "them" toward—toward what? The little man might be crazy, but he was afraid. And the fear was infectious.

"In here!" panted the little man.

It was another restaurant—more of a bar, really, and a

sort of second-rate place that Burckhardt had never patronized.

"Right straight through," Swanson whispered; and Burckhardt, like a biddable boy, sidestepped through the mass of tables to the far end of the restaurant.

It was L-shaped, with a front on two streets at right angles to each other. They came out on the side street, Swanson staring coldly back at the question-looking cashier, and crossed to the opposite sidewalk.

They were under the marquee of a movie theater. Swanson's expression began to relax.

"Lost them!" he crowed softly. "We're almost there."

He stepped up to the window and bought two tickets. Burckhardt trailed him into the theater. It was a weekday matinee and the place was almost empty. From the screen came sounds of gunfire and horses' hoofs. A solitary usher, leaning against a bright brass rail, looked briefly at them and went back to staring boredly at the picture as Swanson led Burckhardt down a flight of carpeted marble steps.

They were in the lounge and it was empty. There was a door for men and one for ladies; and there was a third door, marked "MANAGER" in gold letters. Swanson listened at the door, and gently opened it and peered inside.

"Okay," he said, gesturing.

Burckhardt followed him through an empty office, to another door—a closet, probably, because it was unmarked.

But it was no closet. Swanson opened it warily, looking inside, then motioned Burckhardt to follow.

It was a tunnel, metal-walled, brightly lit. Empty, it stretched vacantly away in both directions from them.

Burckhardt looked wondering around. One thing he knew and knew full well:

No such tunnel belonged under Tylerton.

There was a room off the tunnel with chairs and a desk and what looked like television screens. Swanson slumped in a chair, panting.

"We're all right for a while here," he wheezed. "They don't come here much any more. If they do, we'll hear them and we can hide."

"Who?" demanded Burckhardt.

The little man said, "Martians!" His voice cracked on

the word and the life seemed to go out of him. In morose tones, he went on: "Well, I think they're Martians. Although you could be right, you know; I've had plenty of time to think it over these last few weeks, after they got you, and it's possible they're Russians after all. Still——"

"Start from the beginning. Who got me when?"

Swanson sighed. "So we have to go through the whole thing again. All right. It was about two months ago that you banged on my door, late at night. You were all beat up—scared silly. You begged me to help you——"

"I did?"

"Naturally you don't remember any of this. Listen and you'll understand. You were talking a blue streak about being captured and threatened, and your wife being dead and coming back to life, and all kinds of mixed-up nonsense. I thought you were crazy. But—well, I've always had a lot of respect for you. And you begged me to hide you and I have this darkroom, you know. It locks from the inside only. I put the lock on myself. So we went in there—just to humor you—and along about midnight, which was only fifteen or twenty minutes after, we passed out.

"Passed out?"

Swanson nodded. "Both of us. It was like being hit with a sandbag. Look, didn't that happen to you again last night?"

"I guess it did." Burckhardt shook his head uncertainly.

"Sure. And then all of a sudden we were awake again, and you said you were going to show me something funny, and we went out and bought a paper. And the date on it was June 15th."

"June 15th? But that's today! I mean——"

"You got it, friend. It's *always* today!"

It took time to penetrate.

Burckhardt said wonderingly, "You've hidden out in that darkroom for how many weeks?"

"How can I tell? Four or five, maybe, I lost count. And every day the same—always the 15th of June, always my landlady, Mrs. Keefer, is sweeping the front steps, always the same headline in the papers at the corner. It gets monotonous, friend."

It was Burckhardt's idea and Swanson despised it, but he went along. He was the type who always went along.



"It's dangerous," he grumbled worriedly. "Suppose somebody comes by? They'll spot us and——"

"What have we got to lose?"

Swanson shrugged. "It's dangerous," he said again. But he went along.

Burckhardt's idea was very simple. He was sure of only one thing—the tunnel went somewhere. Martians or Russians, fantastic plot or crazy hallucination, whatever was wrong with Tylerton had an explanation, and the place to look for it was at the end of the tunnel.

They jogged along. It was more than a mile before they began to see an end. They were in luck—at least no one came through the tunnel to spot them. But Swanson had said that it was only at certain hours that the tunnel seemed to be in use.

Always the fifteenth of June. Why? Burckhardt asked himself. Never mind the how. *Why?*

And falling asleep, completely involuntarily—everyone at the same time, it seemed. And not remembering, never remembering anything—Swanson had said how eagerly he saw Burckhardt again, the morning after Burckhardt had incautiously waited five minutes too many before retreating into the darkroom. When Swanson had come to, Burckhardt was gone. Swanson had seen him in the street that afternoon, but Burckhardt had remembered nothing.

And Swanson had lived his mouse's existence for weeks, hiding in the woodwork at night, stealing out by day to search for Burckhardt in pitiful hope, scurrying around the fringe of life, trying to keep from the deadly eyes of *them*.

Them. One of "them" was the girl named April Horn. It was by seeing her walk carelessly into a telephone booth and never come out that Swanson had found the tunnel. Another was the man at the cigar stand in Burckhardt's office building. There were more, at least a dozen that Swanson knew of or suspected.

They were easy enough to spot, once you knew where to look, for they alone in Tylerton changed their roles from day to day. Burckhardt was on that 8:51 bus, every morning of every day—that-was-June-15th, never different by a hair or a moment. But April Horn was sometimes gaudy in the cellophane skirt, giving away candy or cigarettes; sometimes plainly dressed; sometimes not seen by Swanson at all.

Russians? Martians? Whatever they were, what could they be hoping to gain from this mad masquerade?

Burckhardt didn't know the answer, but perhaps it lay beyond the door at the end of the tunnel. They listened carefully and heard distant sounds that could not quite be made out, but nothing that seemed dangerous. They slipped through.

And, through a wide chamber and up a flight of steps, they found they were in what Burckhardt recognized as the Contro Chemicals plant.

Nobody was in sight. By itself, that was not so very odd; the automatized factory had never had very many persons in it. But Burckhardt remembered, from his single visit, the endless, ceaseless busyness of the plant, the valves that opened and closed, the vats that emptied themselves and filled themselves and stirred and cooked and chemically tasted the bubbling liquids they held inside themselves. The plant was never populated, but it was never still.

Only now it *was* still. Except for the distant sounds, there was no breath of life in it. The captive electronic minds were sending out no commands; the coils and relays were at rest.

Burckhardt said, "Come on." Swanson reluctantly followed him through the tangled aisles of stainless steel columns and tanks.

They walked as though they were in the presence of the dead. In a way, they were, for what were the automata that once had run the factory, if not corpses? The machines were controlled by computers that were really not computers at all, but the electronic analogues of living brains. And if they were turned off, were they not dead? For each had once been a human mind.

Take a master petroleum chemist, infinitely skilled in the separation of crude oil into its fractions. Strap him down, probe into his brain with searching electronic needles. The machine scans the patterns of the mind, translates what it sees into charts and sine waves. Impress these same waves on a robot computer and you have your chemist. Or a thousand copies of your chemist, if you wish, with all of his knowledge and skill, and no human limitations at all.

Put a dozen copies of him into a plant and they will run

it all, twenty-four hours a day, seven days of every week, never tiring, never overlooking anything, never forgetting.

Swanson stepped up closer to Burckhardt. "I'm scared," he said.

They were across the room now and the sounds were louder. They were not machine sounds, but voices; Burckhardt moved cautiously up to a door and dared to peer around it.

It was a smaller room, lined with television screens, each one—a dozen or more, at least—with a man or woman sitting before it, staring into the screen and dictating notes into a recorder. The viewers dialed from scene to scene; no two screens ever showed the same picture.

The pictures seemed to have little in common. One was a store, where a girl dressed like April Horn was demonstrating home freezers. One was a series of shots of kitchens. Burckhardt caught a glimpse of what looked like the cigar stand in his office building.

It was baffling and Burckhardt would have loved to stand there and puzzle it out, but it was too busy a place. There was the chance that someone would look their way or walk out and find them.

They found another room. This one was empty. It was an office, large and sumptuous. It had a desk, littered with papers. Burckhardt stared at them, briefly at first—then, as the words on one of them caught his attention, with incredulous fascination.

He snatched up the topmost sheet, scanned it, and another, while Swanson was frenziedly searching through the drawers.

Burckhardt swore unbelievably and dropped the papers to the desk.

Swanson, hardly noticing, yelled with delight: "Look!" He dragged a gun from the desk. "And it's loaded, too!"

Burckhardt stared at him blankly, trying to assimilate what he had read. Then, as he realized what Swanson had said, Burckhardt's eyes sparked. "Good man!" he said. "We'll take it. We're getting out of here with that gun, Swanson. And we're not going to the police! Not the cops in Tylerton, but the F.B.I., maybe. Take a look at this!"

The sheaf he handed Swanson was headed: "Test Area

Progress Report. Subject: Marlin Cigarettes Campaign.” It was mostly tabulated figures that made little sense to Burckhardt and Swanson, but at the end was a summary that said:

Although Test 47-K3 pulled nearly double the number of new users of any of the other tests conducted, it probably cannot be used in the field because of local sound-truck control ordinances.

The tests in the 47-K12 group were second best and our recommendation is that retests be conducted in this appeal, testing each of the three best campaigns with and without the addition of sampling techniques.

An alternative suggestion might be to proceed directly with the top appeal in the K12 series, if the client is unwilling to go to the expense of additional tests.

All of these forecast expectations have an 80% probability of being within one-half of one per cent of results forecast, and more than 99% probability of coming within 5%.

Swanson looked up from the paper into Burckhardt's eyes. “I don't get it,” he complained.

Burckhardt said, “I don't blame you. It's crazy, but it fits the facts, Swanson, *it fits the facts*. They aren't Russians and they aren't Martians. These people are advertising men! Somehow—heaven knows how they did it—they've taken Tylerton over. They've got us, all of us, you and me and twenty or thirty thousand other people, right under their thumbs.

“Maybe they hypnotize us and maybe it's something else; but however they do it, what happens is that they let us live a day at a time. They pour advertising into us the whole damned day long. And at the end of the day, they see what happened—and then they wash the day out of our minds and start again the next day with different advertising.”

Swanson's jaw was hanging. He managed to close it and swallow. “Nuts!” he said flatly.

Burckhardt shook his head. “Sure, it sounds crazy, but this whole thing is crazy. How else would you explain it? You can't deny that most of Tylerton lives the same day over and over again. You've *seen* it! And that's the crazy

part and we have to admit that that's true—unless we are the crazy ones. And once you admit that somebody, somehow, knows how to accomplish that, the rest of it makes all kinds of sense.

"Think of it, Swanson! They test every last detail before they spend a nickel on advertising! Do you have any idea what that means? Lord knows how much money is involved, but I know for a fact that some companies spend twenty or thirty million dollars a year on advertising. Multiply it, say, by a hundred companies. Say that every one of them learns how to cut its advertising cost by only ten percent. And that's peanuts, believe me!

"If they know in advance what's going to work, they can cut their costs in half—maybe to less than half, I don't know. But that's saving two or three hundred million dollars a year—and if they pay only ten or twenty percent of that for the use of Tylerton, it's still dirt cheap for them and a fortune for whoever took over Tylerton."

Swanson licked his lips. "You mean," he offered hesitantly, "that we're a—well, a kind of captive audience?"

Burckhardt frowned. "Not exactly." He thought for a minute. "You know how a doctor tests something like penicillin? He sets up a series of little colonies of germs on gelatin disks and he tries the stuff on one after another, changing it a little each time. Well, that's us—we're the germs, Swanson. Only it's even more efficient than that. They don't have to test more than one colony, because they can use it over and over again."

It was too hard for Swanson to take in. He only said, "What do we do about it?"

"We go to the police. They can't use human beings for guinea pigs!"

"How do we get to the police?"

Burckhardt hesitated. "I think—" he began slowly. "Sure. This is the office of somebody important. We've got a gun. We'll stay right here until he comes along. And he'll get us out of here."

Simple and direct. Swanson subsided and found a place to sit, against the wall, out of sight of the door. Burckhardt took up a position behind the door itself—

And waited.

The wait was not as long as it might have been. Half an hour, perhaps. Then Burckhardt heard approaching voices

and had time for a swift whisper to Swanson before he flattened himself against the wall.

It was a man's voice, and a girl's. The man was saying, "—reason why you couldn't report on the phone? You're ruining your whole day's tests! What the devil's the matter with you, Janet?"

"I'm sorry, Mr. Dorchin," she said in a sweet, clear tone. "I thought it was important."

The man grumbled, "Important! One lousy unit out of twenty-one thousand."

"But it's the Burckhardt one, Mr. Dorchin. Again. And the way he got out of sight, he must have had some help."

"All right, all right. It doesn't matter, Janet; the Choco-Bite program is ahead of schedule anyhow. As long as you're this far, come on in the office and make out your worksheet. And don't worry about the Burckhardt business. He's probably just wandering around. We'll pick him up tonight and——"

They were inside the door. Burckhardt kicked it shut and pointed the gun.

"That's what you think," he said triumphantly.

It was worth the terrified hours, the bewildered sense of insanity, the confusion and fear. It was the most satisfying sensation Burckhardt had ever had in his life. The expression on the man's face was one he had read about but never actually seen: Dorchin's mouth fell open and his eyes went wide, and though he managed to make a sound that might have been a question, it was not in words.

The girl was almost as surprised. And Burckhardt, looking at her, knew why her voice had been so familiar. The girl was the one who had introduced herself to him as April Horn.

Dorchin recovered himself quickly. "Is this the one?" he asked sharply.

The girl said, "Yes."

Dorchin nodded. "I take it back. You were right. Uh, you—Burckhardt. What do you want?"

Swason piped up, "Watch him! He might have another gun."

"Search him then," Burckhardt said. "I'll tell you what we want, Dorchin. We want you to come along with us to

the FBI and explain to them how you can get away with kidnapping twenty thousand people."

"Kidnapping?" Dorchin snorted. "That's ridiculous, man! Put that gun away; you can't get away with this!"

Burckhardt hefted the gun grimly. "I think I can."

Dorchin looked furious and sick—but oddly, not afraid. "Damn it—" he started to bellow, then closed his mouth and swallowed. "Listen," he said persuasively, "you're making a big mistake. I haven't kidnapped anybody, believe me!"

"I don't believe you," said Burckhardt bluntly. "Why should I?"

"But it's true! Take my word for it!"

Burckhardt shook his head. "The FBI can take your word if they like. We'll find out. Now how do we get out of here?"

Dorchin opened his mouth to argue.

Burckhardt blazed, "Don't get in my way! I'm willing to kill you if I have to. Don't you understand that? I've gone through two days of hell and every second of it I blame on you. Kill you? It would be a pleasure and I don't have a thing in the world to lose! Get us out of here!"

Dorchin's face went suddenly opaque. He seemed about to move; but the blond girl he had called Janet slipped between him and the gun.

"Please!" she begged Burckhardt. "You don't understand. You mustn't shoot!"

*"Get out of my way!"*

"But, Mr. Burckhardt——"

She never finished. Dorchin, his face unreadable, headed for the door. Burckhardt had been pushed one degree too far. He swung the gun, bellowing. The girl called out sharply. He pulled the trigger. Closing on him with pity and pleading in her eyes, she came again between the gun and the man.

Burckhardt aimed low instinctively, to cripple, not to kill. But his aim was not good.

The pistol bullet caught her in the pit of the stomach.

Dorchin was out and away, the door slamming behind him, his footsteps racing into the distance.

Burckhardt hurled the gun across the room and jumped to the girl.

Swanson was moaning. "That finishes us, Burckhardt.

Oh, why did you do it? We could have got away. We could have gone to the police. We were practically out of here! We——”

Burckhardt wasn't listening. He was kneeling beside the girl. She lay flat on her back, arms helter-skelter. There was no blood, hardly any sign of the wound; but the position in which she lay was one that no living human being could have held.

Yet she wasn't dead.

She wasn't dead—and Burckhardt, frozen beside her, thought: *She isn't alive, either.*

There was no pulse, but there was a rhythmic ticking of the outstretched fingers of one hand.

There was no sound of breathing, but there was a hissing, sizzling noise.

The eyes were open and they were looking at Burckhardt. There was neither fear nor pain in them, only a pity deeper than the Pit.

She said, through lips that writhed erratically, “Don't worry, Mr. Burckhardt. I'm—all right.”

Burckhardt rocked back on his haunches, staring. Where there should have been blood, there was a clean break of substance that was not flesh; and a curl of thin golden-copper wire.

Burckhardt moistened his lips.

“You're a robot,” he said.

The girl tried to nod. The twitching lips said, “I am. And so are you.”

Swanson, after a single inarticulate sound, walked over to the desk and sat staring at the wall. Burckhardt rocked back and forth beside the shattered puppet on the floor. He had no words.

The girl managed to say, “I'm—sorry all this happened.” The lovely lips twisted into a rictus sneer, frightening on that smooth young face, until she got them under control. “Sorry,” she said again. “The—nerve center was right about where the bullet hit. Makes it difficult to—control this body.”

Burckhardt nodded automatically, accepting the apology. Robots. It was obvious, now that he knew it. In hindsight, it was inevitable. He thought of his mystic notions of hypnosis or Martians or something stranger



still—idiotic, for the simple fact of created robots fitted the facts better and more economically.

All the evidence had been before him. The automatized factory, with its transplanted minds—why not transplant a mind into a humanoid robot, give it its original owner's features and form?

Could it know that it was a robot?

"All of us," Burckhardt said, hardly aware that he spoke out loud. "My wife and my secretary and you and the neighbors. All of us the same."

"No." The voice was stronger. "Not exactly the same, all of us. I chose it, you see. I—" This time the convulsed lips were not a random contortion of the nerves—"I was an ugly woman, Mr. Burckhardt, and nearly sixty years old. Life had passed me. And when Mr. Dorchin offered me the chance to live again as a beautiful girl, I jumped at the opportunity. Believe me, I *jumped*, in spite of its disadvantages. My flesh body is still alive—it is sleeping, while I am here. I could go back to it. But I never do."

"And the rest of us?"

"Different, Mr. Burckhardt. I work here. I'm carrying out Mr. Dorchin's orders, mapping the results of the advertising tests, watching you and the others live as he makes you live. I do it by choice, but you have no choice. Because, you see, you are dead."

"Dead?" cried Burckhardt; it was almost a scream.

The blue eyes looked at him unwinkingly and he knew that it was no lie. He swallowed, marveling at the intricate mechanisms that let him swallow, and sweat, and eat.

He said: "Oh. The explosion in my dream."

"It was no dream. You are right—the explosion. That was real and this plant was the cause of it. The storage tanks let go and what the blast didn't get, the fumes killed a little later. But almost everyone died in the blast, twenty-one thousand persons. You died with them and that was Dorchin's chance."

"The damned ghoul!" said Burckhardt.

The twisted shoulders shrugged with an odd grace. "Why? You were gone. And you and all the others were what Dorchin wanted—a whole town, a perfect slice of America. It's as easy to transfer a pattern from a dead brain as a living one. Easier—the dead can't say no. Oh, it took work and money—the town was a wreck—but it

was possible to rebuild it entirely, especially, because it wasn't necessary to have all the details exact.

"There were the homes where even the brain had been utterly destroyed, and those are empty inside, and the cellars that needn't be too perfect, and the streets that hardly matter. And anyway, it only has to last for one day. The same day—June 15th—over and over again; and if someone finds something a little wrong, somehow, the discovery won't have time to snowball, wreck the validity of the tests, because all errors are canceled out at midnight."

The face tried to smile. "That's the dream, Mr. Burckhardt, that day of June 15th, because you never really lived it. It's a present from Mr. Dorchin, a dream that he gives you and then takes back at the end of the day, when he has all his figures on how many of you respond to what variation of which appeal, and the maintenance crews go down the tunnel to go through the whole city, washing out the new dream with their little electronic drains, and then the dream starts all over again. On June 15th.

"Always June 15th, because June 14th is the last day any of you can remember alive. Sometimes the crews miss someone—as they missed you, because you were under your boat. But it doesn't matter. The ones who are missed give themselves away if they show it—and if they don't, it doesn't affect the test. But they don't drain us, the ones of us who work for Dorchin. We sleep when the power is turned off, just as you do. When we wake up, though, we remember." The face contorted wildly. "If I could only forget!"

Burckhardt said unbelievably, "All this to sell merchandise! It must have cost millions!"

The robot called April Horn said, "It did. But it has made millions for Dorchin, too. And that's not the end of it. Once he finds the master words that make people act, do you suppose he will stop with that? Do you suppose——"

The door opened, interrupting her. Burckhardt whirled. Belatedly remembering Dorchin's flight, he raised the gun.

"Don't shoot," ordered the voice calmly. It was not Dorchin; it was another robot, this one not disguised with the clever plastics and cosmetics, but shining plain.

It said metallically, "Forget it, Burckhardt. You're not accomplishing anything. Give me that gun before you do any more damage. Give it to me *now*."

Burckhardt bellowed angrily. The gleam on this robot torso was steel; Burckhardt was not at all sure that his bullets would pierce it, or do much harm if they did. He would have put it to the test—

But from behind him came a whimpering, scurrying whirlwind: its name was Swanson, hysterical with fear. He catapulted into Burckhardt and sent him sprawling, the gun flying free.

"Please!" begged Swanson incoherently, prostrate before the steel robot. "He would have shot you—please don't hurt me! Let me work for you, like that girl. I'll do anything, anything you tell me—"

The robot voice said, "We don't need your help." It took two precise steps and stood over the gun—and spurned it, left it lying on the floor.

The wrecked blond robot said, without emotion, "I doubt that I can hold out much longer, Mr. Dorchin."

"Disconnect if you have to," replied the steel robot.

Burckhardt blinked. "But you're not Dorchin!"

The steel robot turned deep eyes on him. "I am," it said. "Not in the flesh—but this is the body I am using at the moment. I doubt that you can damage this one with the gun. The other robot body was more vulnerable. Now will you stop this nonsense? I don't want to have to damage you; you're too expensive for that. Will you just sit down and let the maintenance crews adjust you?"

Swanson groveled. "You—you won't punish us?"

The steel robot had no expression, but its voice was almost surprised. "Punish you?" it repeated on a rising note. "How?"

Swanson quivered as though the word had been a whip; but Burckhardt flared: "Adjust *him*, if he'll let you—but not me! You're going to have to do me a lot of damage, Dorchin. I don't care what I cost or how much trouble it's going to be to put me back together again. But I'm going out of that door! If you want to stop me, you'll have to kill me. You won't stop me any other way!"

The steel robot took a half-step toward him, and Burckhardt involuntarily checked his stride. He stood

poised and shaking, ready for death, ready for attack, ready for anything that might happen.

Ready for anything except what did happen. For Dorchin's steel body merely stepped aside, between Burckhardt and the gun, but leaving the door free.

"Go ahead," invited the steel robot. "Nobody's stopping you."

Outside the door, Burckhardt brought up sharp. It was insane of Dorchin to let him go! Robot or flesh, victim or beneficiary, there was nothing to stop him from going to the FBI or whatever law he could find away from Dorchin's sympathetic empire, and telling his story. Surely the corporations who paid Dorchin for test results had no notion of the ghoul's technique he used; Dorchin would have to keep it from them, for the breath of publicity would put a stop to it. Walking out meant death, perhaps, but at that moment in his pseudo-life, death was no terror for Burckhardt.

There was no one in the corridor. He found a window and stared out of it. There was Tylerton—an ersatz city, but looking so real and familiar that Burckhardt almost imagined the whole episode a dream. It was no dream, though. He was certain of that in his heart and equally certain that nothing in Tylerton could help him now.

It had to be the other direction.

It took him a quarter of an hour to find a way, but he found it—skulking through the corridors, dodging the suspicion of footsteps, knowing for certain that his hiding was in vain, for Dorchin was undoubtedly aware of every move he made. But no one stopped him, and he found another door.

It was a simple enough door from the inside. But when he opened it and stepped out, it was like nothing he had ever seen.

First there was light—brilliant, incredible, blinding light. Burckhardt blinked upward, unbelieving and afraid.

He was standing on a ledge of smooth, finished metal. Not a dozen yards from his feet, the ledge dropped sharply away; he hardly dared approach the brink, but even from where he stood he could see no bottom to the chasm before him. And the gulf extended out of sight into the glare on either side of him.

No wonder Dorchin could so easily give him his free-

dom! From the factory there was nowhere to go. But how incredible this fantastic gulf, how impossible the hundred white and blinding suns that hung above!

A voice by his side said inquiringly, "Burckhardt?" And thunder rolled the name, mutteringly soft, back and forth in the abyss before him.

Burckhardt wet his lips. "Y-yes?" he croaked.

"This is Dorchin. Not a robot this time, but Dorchin in the flesh, talking to you on a hand mike. Now you have seen, Burckhardt. Now will you be reasonable and let the maintenance crews take over?"

Burckhardt stood paralyzed. One of the moving mountains in the blinding glare came toward him.

It towered hundreds of feet over his head; he stared up at its top, squinting helplessly into the light.

It looked like——

Impossible!

The voice in the loudspeaker at the door said, "Burckhardt?" But he was unable to answer.

A heavy rumbling sigh. "I see," said the voice. "You finally understand. There's no place to go. You know it now. I could have told you, but you might not have believed me, so it was better for you to see it yourself. And after all, Burckhardt, why would I reconstruct a city just the way it was before? I'm a businessman; I count costs. If a thing has to be full-scale, I build it that way. But there wasn't any need to in this case."

From the mountain before him, Burckhardt helplessly saw a lesser cliff descend carefully toward him. It was long and dark, and at the end of it was whiteness, five-fingered whiteness . . .

"Poor little Burckhardt," crooned the loudspeaker, while the echoes rumbled through the enormous chasm that was only a workshop. "It must have been quite a shock for you to find out you were living in a town built on a table top."

It was the morning of June 15th, and Guy Burckhardt woke up screaming out of a dream.

It had been a monstrous and incomprehensible dream, of explosions and shadowy figures that were not men and terror beyond words.

He shuddered and opened his eyes.

Outside his bedroom window, a hugely amplified voice was howling.

Burckhardt stumbled over to the window and stared outside. There was an out-of-season chill to the air, more like October than June; but the scene was normal enough—except for a sound-truck that squatted at curbside halfway down the block. Its speaker horns blared:

“Are you a coward? Are you a fool? Are you going to let crooked politicians steal the country from you? NO! Are you going to put up with four more years of graft and crime? NO! Are you going to vote straight Federal Party all up and down the ballot? YES! *You just bet you are!*”

Sometimes he screams, sometimes he wheedles, threatens, begs, cajoles . . . but his voice goes on and on through one June 15th after another.

# THE DARFSTELLER

---

BY WALTER M. MILLER, JR. (1922- )

ASTOUNDING SCIENCE FICTION  
JANUARY

*Walter M. Miller produced some forty stories and one novel in a blaze of creativity in the 1950s and then grew silent, although he recently co-edited an anthology (BEYOND ARMAGEDDON, 1985) with this writer. This long story remains one of his best, and it won the Hugo Award in the novella category. We had to leave out several excellent stories to make room for it, but it is so strong that we just had to include it here.*

*Its theme of the impact of automation on an individual seems especially relevant these days. (MHG)*

*I have a soft spot in my heart for "The Darfsteller."*

*The first anthology I ever edited was THE HUGO WINNERS (Doubleday, 1962). It included the Hugo-winning stories in the sub-novel categories—novellas, novelettes and short stories, and the first of the nine stories to be included was "The Darfsteller." Now here it is back again, roughly a hundred anthologies later.*

*In my introduction to the story in THE HUGO WINNERS I told of the time that Walter Miller and I had had lunch in a French restaurant at the expense of Robert Mills, my "Kindly Editor" (now, alas, passed on to the great science fiction convention in the sky.) I ordered a dish of tripe (a great favorite of mine) using the language of the menu with great precision. When I called him years later to get permission to use his story, he remembered me at once. "Of course, I remember you," he said. "You ordered chitlins in French."*

*Except for that one meal I have never met him again.*

*As Marty pointed out, he has been absent from the science fiction scene for over a quarter of a century. (IA)*

"Judas, Judas" was playing at the Universal on Fifth Street, and the cast was entirely human. Ryan Thornier had been saving up for it for several weeks, and now he could afford the price of a matinée ticket. It had been a race for time between his piggy bank and the wallets of several "public-spirited" angels who kept the show alive, and the piggy bank had won. He could see the show before the wallets went flat and the show folded, as any such show was bound to do after a few limping weeks. A glow of anticipation suffused him. After watching the wretched mockery of dramaturgical art every day at the New Empire Theater where he worked as janitor, the chance to see real theater again would be like a breath of clean air.

He came to work an hour early on Wednesday morning and sped through his usual chores on overdrive. He finished his work before one o'clock, had a shower backstage, changed to street clothes, and went nervously upstairs to ask Imperio D'Uccia for the rest of the day off.

D'Uccia sat enthroned at a rickety desk before a wall plastered with photographs of lightly clad female stars of the old days. He heard the janitor's petition with a faint, almost Oriental smile of apparent sympathy, then drew himself up to his full height of sixty-five inches, leaned on the desk with chubby hands to study Thornier with beady eyes.

"Off? So you wanna da day off? Mmmph—" He shook his head as if mystified by such an incomprehensible request.

The gangling janitor shifted his feet uneasily. "Yes, sir. I've finished up, and Jigger'll come over to stand by in case you need anything special." He paused. D'Uccia was studying his nails, frowning gravely. "I haven't asked for a day off in two years, Mr. D'Uccia," he added, "and I was sure you wouldn't mind after all the overtime I've—"

"Jigger," D'Uccia grunted. "Whoosa t'is Jigger?"

"Works at the Paramount. It's closed for repairs, and he doesn't mind—"

The theater manager grunted abruptly, and waved his hands. "I don' pay no Jigger, I pay you. Whassa this all



about? You swip the floor, you putsa things away, you all finish now, ah? You wanna day off. Thatsa whass wrong with the world, too mucha time loaf. Letsa machines work. More time to mek trouble." The theater manager came out from behind his desk and waddled to the door. He thrust his fat neck outside and looked up and down the corridor, then waddled back to confront Thornier with a short fat finger aimed at the employee's long and majestic nose.

"Whensa lass time you waxa the upstairs floor, hah?"

Thornier's jaw sagged forlornly. "Why, I—"

"Don'ta tell me no lie. Looka that hall. Sheeza feelth. *Look!* I want you to look." He caught Thornier's arm, tugged him to the doorway, pointed excitedly at the worn and ancient oak flooring. "Sheeza feelth ground in! See? When you wax, hah?"

A great shudder seemed to pass through the thin elderly man. He sighed resignedly and turned to look down at D'Uccia with weary gray eyes.

"Do I get the afternoon off, or don't I?" he asked hopelessly, knowing the answer in advance.

But D'Uccia was not content with a mere refusal. He began to pace. He was obviously deeply moved. He defended the system of free enterprise and the cherished traditions of the theater. He spoke eloquently of the golden virtues of industriousness and dedication to duty. He bounced about like a furious Pekingese yapping happily at a scarecrow. Thornier's neck reddened, his mouth went tight.

"Can I go now?"

"When you waxa da floor? Palisha da seats, fixa da lights? When you clean op the dressing room, hah?" He stared up at Thornier for a moment, then turned on his heel and charged to the window. He thrust his thumb into the black dirt of the window box, where several prize lilies were already beginning to bloom. "*Ha!*" he snorted. "Dry, like I thought! You think the bulbs a don't need a drink, hah?"

"But I watered them this morning. The sun—"

"Hah! You lets a little *fiori* wilt an die, hah? And you wanna the day off?"

It was hopeless. When D'Uccia drew his defensive mantle of calculated deafness or stupidity about himself, he became impenetrable to any request or honest expla-

nation. Thornier sucked in a slow breath between his teeth, stared angrily at his employer for a moment, and seemed briefly ready to unleash an angry blast. Thinking better of it, he bit his lip, turned, and stalked wordlessly out of the office. D'Uccia followed him triumphantly to the door.

"Don' you go sneak off, now!" he called ominously, and stood smiling down the corridor until the janitor vanished at the head of the stairs. Then he sighed and went back to get his hat and coat. He was just preparing to leave when Thornier came back upstairs with a load of buckets, mops, and swabs.

The janitor stopped when he noticed the hat and coat, and his seamed face went curiously blank. "Going home, Mr. D'Uccia?" he asked icily.

"Yeh! I'ma worka too hard, the doctor say. I'ma need the sunshine. More fresh air. I'ma go relax on the beach a while."

Thornier leaned on the mop handle and smiled nastily. "Sure," he said. "Letsa machines do da work."

The comment was lost on D'Uccia. He waved airily, strode off toward the stairway, and called an airy "*A rivederci!*" over his shoulder.

"*A rivederci, padrone,*" Thornier muttered softly, his pale eyes glittering from their crow's-foot wrappings. For a moment his face seemed to change—and once again he was Chaubrec's Adolfo, at the exit of the Commandant, Act II, scene iv, from "*A Canticle for the Marsman.*"

Somewhere downstairs, a door slammed behind D'Uccia.

"Into death!" hissed Adolfo-Thornier, throwing back his head to laugh Adolfo's laugh. It rattled the walls. When its reverberations had died away, he felt a little better. He picked up his buckets and brooms and walked on down the corridor to the door of D'Uccia's office.

Unless "Judas, Judas" hung on through the weekend, he wouldn't get to see it, since he could not afford a ticket to the evening performance, and there was no use asking D'Uccia for favors. While he waxed the hall, he burned. He waxed as far as D'Uccia's doorway, then stood staring into the office for several vacant minutes.

"I'm fed up," he said at last.

The office remained silent. The window-box lilies bowed to the breeze.

"You little creep!" he growled. "I'm through!"

The office was speechless. Thornier straightened and tapped his chest.

"I, Ryan Thornier, am walking out, you hear? The show is finished!"

When the office failed to respond, he turned on his heel and stalked downstairs. Minutes later, he came back with a small can of gold paint and a pair of artists' brushes from the storeroom. Again he paused in the doorway.

"Anything else I can do, Mr. D'Uccia?" he purred.

Traffic murmured in the street; the breeze rustled the lilies; the building creaked.

"Oh? You want me to wax in the wall-cracks, too? How could I have forgotten!"

He clucked his tongue and went over to the window. Such lovely lilies. He opened the paint can, set it on the window ledge, and then very carefully he gilded each of the prize lilies, petals, leaves, and stalks, until the flowers glistened like the work of Midas' hands in the sunlight. When he finished, he stepped back to smile at them in admiration for a moment, then went to finish waxing the hall.

He waxed it with particular care in front of D'Uccia's office. He waxed under the throw rug that covered the worn spot on the floor where D'Uccia had made a sharp left turn into his sanctum every morning for fifteen years, and then he turned the rug over and dusted dry wax powder into the pile. He replaced it carefully and pushed at it a few times with his foot to make certain the lubrication was adequate. The rug slid about as if it rode on a bed of bird-shot.

Thornier smiled and went downstairs. The world was suddenly different somehow. Even the air smelled different. He paused on the landing to glance at himself in the decorative mirror.

Ah! the old trouper again. No more of the stooped and haggard menial. None of the wistfulness and weariness of self-perpetuated slavery. Even with the gray at the temples and the lines in the face, here was something of the old Thornier—or one of the *many* old Thorniers of earlier days. Which one? Which one'll it be? Adolfo? Or Hamlet? Justin, or J. J. Jones, from "The Electrocutioner"? Any of them, all of them; for he was Ryan Thornier, star, in the old days.

"Where've you been, baby?" he asked his image with a tight smile of approval, winked, and went on home for the evening. Tomorrow, he promised himself, a new life would begin.

"But you've been making that promise for years, Thorny," said the man in the control booth, his voice edged with impatience. "What do you mean, 'you quit'? Did you tell D'Uccia you quit?"

Thornier smiled loftily while he dabbed with his broom at a bit of dust in the corner. "Not exactly, Richard," he said. "But the *padrone* will find it out soon enough."

The technician grunted disgust. "I don't understand you, Thonry. Sure, if you *really* quit, that's swell—if you don't just turn around and get another job like this one."

"Never!" the old actor proclaimed resonantly, and glanced up at the clock. Five till ten. Nearly time for D'Uccia to arrive for work. He smiled to himself.

"If you really quit, what are you doing here today?" Rick Thomas demanded, glancing up briefly from the Maestro. His arms were thrust deep in the electronic entrails of the machine, and he wore a pencil-sized screwdriver tucked behind one ear. "Why don't you go home, if you quit?"

"Oh, don't worry, Richard. This time it's for real."

"Pssss!" An amused hiss from the technician. "Yeah, it was for real when you quit at the Bijou, too. Only then a week later you come to work here. So what now, Mercutio?"

"To the casting office, old friend. A bit part somewhere, perhaps." Thornier smiled on him benignly. "Don't concern yourself about me."

"Thorny, can't you get it through your head that theater's *dead*? There isn't any theater! No movies, no television either—except for dead men and the Maestro here." He slapped the metal housing of the machine.

"I *meant*," Thorny explained patiently, "'employment office,' and 'small job,' you . . . you machineage flintsmith. Figures of speech, solely."

"Yah."

"I thought you *wanted* me to resign my position, Richard."

"Yes! If you'll do something worthwhile with yourself. Ryan Thornier, star of 'Walkaway,' playing martyr with a

scrub-bucket! Aaaak! You give me the gripes. And you'll do it again. You can't stay away from the stage, even if all you can do about it is mop up the oil drippings."

"You couldn't possibly understand," Thornier said stiffly.

Rick straightened to look at him, took his arms out of the Maestro and leaned on top of the cabinet. "I dunno, Thorny," he said in a softer voice. "Maybe I do. You're an actor, and you're always playing roles. Living them, even. You can't help it, I guess. But you *could* do a saner job of picking the parts you're going to play."

"The world has cast me in the role I play," Thornier announced with a funereal face.

Rick Thomas clapped a hand over his forehead and drew it slowly down across his face in exasperation. "I give up!" he groaned. "Look at you! *Matinée* idol, pushing a broom. Eight years ago, it made sense—*your* kind of sense, anyhow. Dramatic gesture. Leading actor defies autodrama offer, takes janitor's job. Loyal to tradition, and the guild—and all that. It made small headlines, maybe even helped the legit stage limp along a little longer. But the audiences stopped bleeding for you after a while, and then it stopped making even *your* kind of sense!"

Thornier stood wheezing slightly and glaring at him. "What would *you* do," he hissed, "if they started making a little black box that could be attached to the wall up there"—he waved to a bare spot above the Maestro's bulky housing—"that could repair, maintain, operate, and adjust—do all the things you do to that . . . that contraption. Suppose nobody needed the electronics any more."

Rick Thomas thought about it a few moments, then grinned. "Well, I guess I'd get a job making the little black boxes, then."

"You're not funny, Richard!"

"I didn't intend to be."

"You're . . . you're not an artist." Flushed with fury, Thornier swept viciously at the floor of the booth.

A door slammed somewhere downstairs, far below the above-stage booth. Thorny set his broom aside and moved to the window to watch. The *clop, clop, clop* of bustling footsteps came up the central aisle.

"Hizzoner, da Imperio," muttered the technician, glancing up at the clock. "Either that clock's two minutes fast, or else this was his morning to take a bath."

Thornier smiled sourly toward the main aisle, his eyes traveling after the waddling figure of the theater manager. When D'Uccia disappeared beneath the rear balcony, he resumed his sweeping.

"I don't see why you don't get a sales job, Thorny," Rick ventured, returning to his work. "A good salesman is just an actor, minus the temperament. There's *lots* of demand for good actors, come to think of it. Politicians, top executives, even generals—some of them seem to make out on *nothing but* dramatic talent. History affirms it."

"Bah! I'm no schauspieler." He paused to watch Rick adjusting the Maestro, and slowly shook his head. "Ease your conscience, Richard," he said finally.

Startled, the technician dropped his screwdriver, looked up quizzically. "*My* conscience? What the devil is uneasy about *my* conscience?"

"Oh, don't pretend. That's why you're always so concerned about me. I know *you* can't help it that your . . . your trade has perverted a great art."

Rick gaped at him in disbelief for a moment. "*You* think *I*—" He choked. He colored angrily. He stared at the old ham and began to curse softly under his breath.

Thornier suddenly lifted a finger to his mouth and went *shhhhh!* His eyes roamed toward the back of the theater.

"That was only D'Uccia on the stairs," Rick began. "What—?"

"*Shhhhh!*"

They listened. The janitor wore a rancid smile. Seconds later it came—first a faint yelp, then—

*Bbbrrroommmph!*

It rattled the booth windows. Rick started up frowning.

"What the—?"

"*Shhhhh!*"

The jolting jar was followed by a faint mutter of profanity.

"That's D'Uccia. What happened?"

The faint mutter suddenly became a roaring stream of curses from somewhere behind the balconies.

"Hey!" said Rick. "He must have hurt himself."

"Naah. He just found my resignation, that's all. See? I told you I'd quit."

The profane bellowing grew louder to the accompaniment of an elephantine thumping on carpeted stairs.

"He's not *that* sorry to see you go," Rick grunted, looking baffled.

D'Uccia burst into view at the head of the aisle. He stopped with his feet spread wide, clutching at the base of his spine with one hand and waving a golden lily aloft in the other.

"Lily gilder!" he screamed. "Pansy painter! You fancy-pantsy bom! Come out, you fonny fonny boy!"

Thornier thrust his head calmly through the control-booth window, stared at the furious manager with arched brows. "You calling me, Mr. D'Uccia?"

D'Uccia sucked in two or three gasping breaths before he found his bellow again.

"*Thornya!*"

"Yes, sir?"

"Itsa finish, you hear?"

"What's finished, boss?"

"Itsa finish. I'ma go see the servo man. I'ma go get me a swip-op machine. You gotta two wiks notice."

"Tell him you don't want any notice," Rick grunted softly from nearby. "Walk out on him."

"All right, Mr. D'Uccia," Thornier called evenly.

D'Uccia stood there sputtering, threatening to charge, waving the lily helplessly. Finally he threw it down in the aisle with a curse and whirled to limp painfully out.

"*Whew!*" Rick breathed. "What did you do?"

Thornier told him sourly. The technician shook his head.

"He won't fire you. He'll change his mind. It's too hard to hire anybody to do dirty-work these days."

"You heard him. He can buy an autojan installation. 'Swip-op' machine."

"Baloney! Dooch is too stingy to put out that much dough. Besides, he can't get the satisfaction of screaming at a machine."

Thornier glanced up wryly. "Why *can't* he?"

"Well—" Rick paused. "Ulp! . . . You're right. He can. He came up here and bawled out the Maestro once. Kicked it, yelled at it, shook it—like a guy trying to get his quarter back out of a telephone. Went away looking pleased with himself, too."

"Why not?" Thorny muttered gloomily. "People are machines to D'Uccia. And he's *fair* about it. He's willing to treat them all alike."

"But you're not going to stick around two weeks, are you?"

"Why not? It'll give me time to put out some feelers for a job."

Rick grunted doubtfully and turned his attention back to the machine. He removed the upper front panel and set it aside. He opened a metal canister on the floor and lifted out a foot-wide foot-thick roll of plastic tape. He mounted it on a spindle inside the Maestro, and began feeding the end of the tape through several sets of rollers and guides. The tape appeared worm-eaten—covered with thousands of tiny punch-marks and wavy grooves. The janitor paused to watch the process with cold hostility.

"Is that the script-tape for the 'Anarch'?" he asked stiffly.

The technician nodded. "Brand new tape, too. Got to be careful how I feed her in. It's still got fuzz on it from the recording cuts." He stopped the feed mechanism briefly, plucked at a punch-mark with his awl, blew on it, then started the feed motor again.

"What happens if the tape gets nicked or scratched?" Thorny grunted curiously. "Actor collapse on stage?"

Rick shook his head. "Naa, it happens all the time. A scratch or a nick'll make a player muff a line or maybe stumble, then the Maestro catches the goof, and compensates. Maestro gets feedback from the stage, continuously directs the show. It can do a lot of compensating, too."

"I thought the whole show came from the tape."

The technician smiled. "It does, in a way. But it's more than a recorded mechanical puppet show, Thorny. The Maestro watches the stage . . . no, more than that . . . the Maestro *is* the stage, an electronic analogue of it." He patted the metal housing. "All the actors' personality patterns are packed in here. It's more than a remote controller, the way most people think of it. It's a creative directing machine. It's even got pickups out in the audience to gauge reactions to—"

He stopped suddenly, staring at the old actor's face. He swallowed nervously. "Thorny, *don't* look that way. I'm sorry. Here, have a cigarette."

Thorny accepted it with trembling fingers. He stared down into the gleaming maze of circuitry with narrowed



eyes, watched the script-belt climb slowly over the rollers and down into the bowels of the Maestro.

"Art!" he hissed. "Theater! What'd they give you your degree in, Richard? Dramaturgical engineering?"

He shuddered and stalked out of the booth. Rick listened to the angry rattle of his heels on the iron stairs that led down to stage level. He shook his head sadly, shrugged, went back to inspecting the tape for rough cuts.

Thorny came back after a few minutes with a bucket and a mop. He looked reluctantly repentant. "Sorry, lad," he grunted. "I know you're just trying to make a living, and—"

"Skip it," Rick grunted curtly.

"It's just . . . well . . . this particular show. It gets me."

"This—? 'The Anarch,' you mean? What about it, Thorny? You play in it once?"

"Uh-uh. It hasn't been on the stage since the Nineties, except—well, it was almost revived ten years ago. We rehearsed for weeks. Show folded before opening night. No dough."

"You had a good part in it?"

"I was to play Andreyev," Thornier told him with a faint smile.

Rick whistled between his teeth. "The lead. That's too bad." He hoisted his feet to let Thorny mop under them. "Big disappointment, I guess."

"It's not that. It's just . . . well . . . 'The Anarch' rehearsals were the last time Mela and I were on stage together. That's all."

"Mela?" The technician paused, frowning. "Mela Stone?"

Thornier nodded.

Rick snatched up a copy of the uncoded script, waved it at him. "But she's in *this* version, Thorny! Know that! She's playing Marka."

Thornier's laugh was brief and brittle.

Rick reddened slightly. "Well, I mean her mannequin's playing it."

Thorny eyed the Maestro distastefully. "Your mechanical Svengali's playing its airfoam zombies in *all* roles, you mean."

"Oh, cut it out, Thorny. Be sore at the world if you want to, but don't blame me for what audiences want. And I didn't invent autodrama anyhow."

"I don't blame anybody. I merely detest that . . . that—" He punched at the base of the Maestro with his wet mop.

"You and D'Uccia," Rick grunted disgustedly. "Except—D'Uccia loves it when it's working. O.K. It's just a machine, Thorny. Why hate it?"

"Don't need a reason to hate it," he said, snarly-petulant. "I hate air-cabs, too. It's a matter of taste, that's all."

"All right, but the public likes autodrama—whether it's by TV, stereo, or on stage. And they get what they want."

"Why?"

Rich snickered. "Well, it's their dough. Autodrama's portable, predictable, duplicatable. And flexible. You can run 'Macbeth' tonight, the 'Anarch' tomorrow night, and 'King of the Moon' the next night—in the same house. No actor-temperament problems. No union problems. Rent the packaged props, dolls, and tapes from Smithfield. Packaged theater. Systematized, mass-produced. In Coon Creek, Georgia, yet."

"Bah!"

Rick finished feeding in the script tape, closed the panel, and opened an adjacent one. He ripped the lid from a cardboard carton and dumped a heap of smaller tape-spools on the table.

"Are *those* the souls they sold to Smithfield?" Thornier asked, smiling at them rather weirdly.

The technician's stool scraped back and he exploded: "You know what they are!"

Thornier nodded, leaned closer to stare at them as if fascinated. He plucked one of them out of the pile, sighed down at it.

"If you say 'Alas, poor Yorick,' I'll heave you out of here!" Rick grated.

Thornier put it back with a sigh and wiped his hand on his coveralls. Packaged personalities. Actors' egos, analogized on tape. Real actors, once, whose dolls were now cast in the roles. The tapes contained complex psycho-physiological data derived from months of psychic and somatic testing, after the original actors had signed their Smithfield contracts. Data for the Maestro's personality

matrices. Abstractions from the human psyche, incarnate in glass, copper, chromium. The souls they rented to Smithfield on a royalty basis, along with their flesh and blood likenesses in the dolls.

Rick loaded a casting spool onto its spindle, started it feeding through the pickups.

"What happens if you leave out a vital ingredient? Such as Mela Stone's tape, for instance," Thornier wanted to know.

"The doll'd run through its lines like a zombie, that's all," Rick explained. "No zip. No interpretation. Flat, deadpan, like a robot."

"They are robots."

"Not exactly. Remote marionettes for the Maestro, but interpreted. We did a run-through on 'Hamlet' once, without any actor tapes. Everybody talked in a flat monotones, no expressions. It was a scream."

"Ha, ha," Thornier said grimly.

Rick slipped another tape on the spindle, clicked a dial to a new setting, started the feed again. "This one's Andreyev, Thornier—played by Peltier." He cursed suddenly, stopped the feed, inspected the tape anxiously, flipped open the pickup mechanism, and inspected it with a magnifier.

"What's wrong?" asked the janitor.

"Take-off's about worn out. Hard to keep its spacing right. I'm nervous about it getting hung up and chewing up the tape."

"No duplicate tapes?"

"Yeah. One set of extras. But the show opens tonight." He cast another suspicious look at the pickup glideway, then closed it and switched the feed again. He was replacing the panel when the feed mechanism stalled. A ripping sound came from inside. He muttered fluent profanity, shut off the drive, jerked away the panel. He held up a shredded ribbon of tape for Thorny to see, then flung it angrily across the booth. "Get out of here! You're a jinx!"

"Not till I finish mopping."

"Thorny, get D'Uccia for me, will you? We'll have to get a new pickup flown in from Smithfield before this afternoon. This is a helluva mess."

"Why not hire a human stand-in?" he asked nastily,

then added: "Forgive me. That would be a perversion of your art, wouldn't it? Shall I get D'Uccia?"

Rick threw the Peltier spool at him. He ducked out with a chuckle and went to find the theater manager. Halfway down the iron stairs, he paused to look at the wide stage that spread away just beyond the folded curtains. The footlights were burning, and the gray-green floor looked clean and shimmering, with its checkerboard pattern of inbedded copper strips. The strips were electrified during the performance, and they fed the mannequins' energy-storage packs. The dolls had metallic disks in their soles, and rectifiers in their insteps. When batteries drained low, the Maestro moved the actor's foot an inch or so to contact the floor electrodes for periodic recharging during the play, since a doll would grow wobbly and its voice indistinct after a dozen minutes on internal power alone.

Thorny stared at the broad expanse of stage where no humans walked on performance night. D'Uccia's Siamese tomcat sat licking itself in the center of the stage. It glanced up at him haughtily, seemed to sniff, began licking itself again. He watched it for a moment, then called back upstairs to Rick.

"Energize the floor a minute, will you, Rick?"

"Huh? Why?"—a busy grunt.

"Want to check something."

"O.K., but then fetch D'Uccia."

He heard the technician snap a switch. The cat's calm hauteur exploded. The cat screamed, scrambled, barrel-rolled, amid a faint sputter of sparks. The cat did an Immelmann turn over the footlights, landed in the pit with a clawing crash, then scampered up the aisle with fur erect toward its haven beneath Imperio's desk.

"Whatthehell?" Rick growled, and thrust his head out of the booth.

"Shut it off now," said the janitor. "D'Uccia'll be here in a minute."

"With fangs showing!"

Thornier went to finish his routine clean-up. Gloom had begun to gather about him. He was leaving—leaving even this last humble role in connection with the stage. A fleeting realization of his own impotence came to him. Helpless. Helpless enough to seek petty revenges like vandalizing D'Uccia's window box and tormenting D'Uc-

cia's cat, because there was not any real enemy at which he could strike out.

He put the realization down firmly, and stamped on it. *He* was Ryan Thornier, and never helpless, unless he willed it so. I'll make them know who I am just *once*, he thought, before I go. I'll make them remember, and they won't ever forget.

But that line of thought about playing one last great role, one last masterful interpretation, he knew was no good. "Thorny, if you ever played a one-last-great," Rick had said to him once, "there wouldn't be a thing left to live for, would there?" Rick had said it cynically, but it was true anyhow. And the pleasant fantasy was somehow alarming as well as pleasant.

The chic little woman in the white-plumed hat was explaining things carefully—with round vowels and precise enunciation—to the Playwright of the Moment, up-and-coming, with awed worshipfulness in his gaze as he listened to the pert little producer. "Stark realism, you see, is the milieu of autodrama," she said. "Always remember, Bernie, that consideration for the actors is a thing of the past. Study the drama of Rome—ancient Rome. If a play had a crucifixion scene, they got a slave for the part and crucified him. On stage, but *really!*"

The Playwright of the Moment laughed dutifully around his long cigarette holder. "So that's where they got the line: 'It's superb, but it's hell on the actors.' I must rewrite the murder scene in my 'George's Wake.' Do it with a hatchet, this time."

"Oh, now, *Bernie!* Mannequins don't bleed."

They both laughed heartily. "And they *are* expensive. Not hell on the actors, but hell on the budget."

"The Romans probably had the same problem. I'll bear it in mind."

Thornier saw them—the producer and the Playwright of the Moment—standing there in the orchestra when he came from backstage and across toward the center aisle. They lounged on the arms of their seats, and a crowd of production personnel and technicians milled about them. The time for the first run-through was approaching.

The small woman waved demurely to Thorny when she saw him making his way slowly through the throng, then

turned to the playwright again. "Bernie, be a lamb and get me a drink, will you? I've got a butterfly."

"Surely. Hard, or soft?"

"Oh, hard. Scotch mist in a paper cup, please. There's a bar next door."

The playwright nodded a nod that was nearly a bow and shuffled away up the aisle. The woman caught at the janitor's sleeve as he passed.

"Going to snub me, Thorny?"

"Oh, hello, Miss Ferne," he said politely.

She leaned close and muttered: "Call me 'Miss Ferne' again and I'll claw you." The round vowels had vanished.

"O.K., Jade, but—" He glanced around nervously. Technicians milled about them. Ian Feria, the producer, watched them curiously from the wings.

"What's been doing with you, Thorny? Why haven't I seen you," she complained.

He gestured with the broom handle, shrugged. Jade Ferne studied his face a moment and frowned. "Why the agonized look, Thorny? Mad at me?"

He shook his head. "This play, Jade—"The Anarch," well—" He glanced miserably toward the stage.

Memory struck her suddenly. She breathed a compassionate *ummm*. "The attempted revival, ten years ago—you were to be Andreyev. Oh, Thorny, I'd forgotten."

"It's all right." He wore a carefully tailored martyr's smile.

She gave his arm a quick pat. "I'll see you after the run-through, Thorny. We'll have a drink and talk old times."

He glanced around again and shook his head. "You've got new friends now, Jade. They wouldn't like it."

"The crew? Nonsense! They're not snobs."

"No, but they want your attention. Feria's trying to catch your eye right now. No use making them sore."

"All right, but after the run-through I'll see you in the mannequin room. I'll just slip away."

"If you want to."

"I do, Thorny. It's been so long."

The playwright returned with her Scotch mist and gave Thornier a hostilely curious glance.

"Bless your heart, Bernie," she said, the round vowels returning, then to Thornier: "Thorny, would you do me a favor? I've been trying to corner D'Uccia, but he's tied up with a servo salesman somewhere. Somebody's got to

run and pick up a mannequin from the depot. The shipment was delivered, but the trucker missed a doll crate. We'll need it for the run-through. Could you—"

"Sure, Miss Ferne. Do I need a requisition order?"

"No, just sign the delivery ticket. And Thorny, see if the new part for the Maestro's been flown in yet. Oh, and one other thing—the Maestro chewed up the Peltier tape. We've got a duplicate, but we should have two, just to be safe."

"I'll see if they have one in stock," he murmured, and turned to go.

D'Uccia stood in the lobby with the salesman when he passed through. The theater manager saw him and smirked happily.

"... Certain special features, of course," the salesman was saying. 'It's an old building, and it wasn't designed with autojanitor systems in mind, like buildings are now. But we'll tailor the installation to fit your place, Mr. D'Uccia. We want to do the job *right*, and a packaged unit wouldn't do it.'

"Yah, you gimme da price, huh?"

"We'll have an estimate for you by tomorrow. I'll have an engineer over this afternoon to make the survey, and he'll work up a layout tonight."

"Whatsa 'bout the demonstration, uh? Whatsa 'bout you show how da swip-op machine go?"

The salesman hesitated, eyeing the janitor who waited nearby. "Well, the floor-cleaning robot is only a small part of the complete service, but . . . I tell you what I'll do. I'll bring a packaged char-all over this afternoon, and let you have a look at it."

"Fine. Datsa fine. You bring her, den we see."

They shook hands. Thornier stood with his arms folded, haughtily inspecting a bug that crawled across the frond of a potted palm, and waiting for a chance to ask D'Uccia for the keys to the truck. He felt the theater manager's triumphant gaze, but gave no indication that he heard.

"We can do the job for you all right, Mr. D'Uccia. Cut your worries in half. And that'll cut your doctor bills in half, too, like you say. Yes, sir! A man in your position gets ground down with just plain human inefficiency—other people's inefficiency. You'll never have to worry about that, once you get the building autojanitored, no sir!"

"T'ank you kindly."

"Thank *you*, Mr. D'Uccia, and I'll see you later this afternoon."

The salesman left.

"Well, bom?" D'Uccia grunted to the janitor.

"The keys to the truck. Miss Ferne wants a pickup from the depot."

D'Uccia tossed them to him. "You hear what the man say? Letsa machines do alla work, hah? Always you wanta day off. O.K., you takka da day off, ever'day pretty soon. Nice for you, hah, ragazzo?"

Thornier turned away quickly to avoid displaying the surge of unwanted anger. "Be back in an hour," he grunted, and hurried away on his errand, his jaw working in sullen resentment. Why wait around for two humiliating weeks? Why not just walk out? Let D'Uccia do his own chores until the autojan was installed. He'd never be able to get another job around the theater anyhow, so D'Uccia's reaction wouldn't matter.

*I'll walk out now*, he thought—and immediately knew that he wouldn't. It was hard to explain to himself, but—when he thought of the final moment when he would be free to look for a decent job and a comfortable living—he felt a twinge of fear that was hard to understand.

The janitor's job had paid him only enough to keep him alive in a fourth floor room where he cooked his own meager meals and wrote memoirs of the old days, but it had kept him close to the lingering remnants of something he loved.

"Theater," they called it. Not *the* theater—as it was to the scalper's victim, the matinee housewife, or the awestruck hick—but just "theater." It wasn't a place, wasn't a business, wasn't the name of an art. "Theater" was a condition of the human heart and soul. Jade Ferne was theater. So was Ian Feria. So was Mela, poor kid, before her deal with Smithfield. Some had it, others didn't. In the old days, the ones that didn't have it soon got out. But the ones that had it, still had it, even after *the* theater was gobbled up by technological change. And they hung around. Some of them, like Jade and Ian and Mela, adapted to the change, profited by the prostitution of the stage, and developed ulcers and a guilty conscience. Still, they were theater, and because they were, he, Thornier, hung around, too, scrubbing the



floors they walked on, and feeling somehow that he was still in theater. Now he was leaving. And now he felt the old bitterness boiling up inside again. The bitterness had been chronic and passive, and now it threatened to become active and acute.

If I could only give them one last performance! he thought. One last great role—

But *that* thought led to the fantasy-plan for revenge, the plan that came to him often as he wandered about the empty theater. Revenge was no good. And the plan was only a daydream. And yet—he wasn't going to get another chance.

He set his jaw grimly and drove on to the Smithfield depot.

The depot clerk had hauled the crated mannequin to the fore, and it was waiting for Thornier when he entered the stock room. He rolled it out from the wall on a dolly, and the janitor helped him wrestle the coffin-sized packing case onto the counter.

"Don't take it to the truck yet," the clerk grunted around the fat stub of a cigar. "It ain't a new doll, and you gotta sign a release."

"What kind of a release?"

"Liability for malfunction. If the doll breaks down during the show, you can't sue Smithfield. It's standard prack for used-doll rentals."

"Why didn't they sent a new one, then?"

"Discontinued production on this model. You want it, you take a used one, and sign the release."

"Suppose I don't sign?"

"No siggy, no dolly."

"Oh." He thought for a moment. Obviously, the clerk had mistaken him for production personnel. His signature wouldn't mean anything—but it was getting late, and Jade was rushed. Since the release wouldn't be valid anyhow he reached for the form.

"Wait," said the clerk. "You better look at what you're signing for." He reached for a wrecking claw and slipped it under a metal binding strap. The strap broke with a screechy snap. "It's been overhauled," the clerk continued. "New solenoid fluid injected, new cosmetic job. Nothing really wrong. A few fatigue spots in the padding, and one toe missing. But you oughta have a look, anyhow."

He finished breaking the lid-fastenings loose and turned to a wall-control board. "We don't have a complete Maestro here," he said as he closed a knife switch, "but we got the control transmitters, and some taped sequences. It's enough to pre-flight a doll."

Equipment hummed to life somewhere behind the panel. The clerk adjusted several dials while Thornier waited impatiently.

"Let's see—" muttered the clerk. "Guess we'll start off with the Frankenstein sequence." He flipped a switch.

A purring sound came faintly from within the coffinlike box. Thornier watched nervously. The lid stirred, began to rise. A woman's hands came into view, pushing the lid up from within. The purring increased. The lid clattered aside to hang by the metal straps.

The woman sat up and smiled at the janitor.

Thornier went white. "Mela!" he hissed.

"Ain't that a chiller?" chuckled the clerk. "Now for the hoochy-coochy sequence—"

"No—"

The clerk flipped another switch. The doll stood up slowly, chastely nude as a window-dummy. Still smiling at Thorny, the doll did a bump and a grind.

"Stop it!" he yelled hoarsely.

"Whassa matter, buddy?"

Thorny heard another switch snap. The doll stretched gracefully and yawned. It stretched out in its packing case again, closed its eyes and folded its hands over its bosom. The purring stopped.

"What's eating you?" the clerk grumbled, slapping the lid back over the case again. "You sick or something?"

"I . . . I knew her," Ryan Thornier wheezed. "I used to work—" He shook himself angrily and seized the crate.

"Wait, I'll give you a hand."

Fury awakened new muscles. He hauled the crate out on the loading dock without assistance and dumped it in the back of the truck, then came back to slash his name across the release forms.

"You sure get sore easy," the clerk mumbled. "You better take it easy. You sure better take it easy."

Thorny was cursing softly as he nosed the truck out into the river of traffic. Maybe Jade thought it was funny, sending him after Mela's doll. Jade remembered how it

had been between them—if she bothered to think about it. Thornier and Stone—a team that had gotten constant attention from the gossip columnists in the old days. Rumors of engagement, rumors of secret marriage, rumors squabbles and reunions, break-ups and patch-ups, and some of the rumors were almost true. Maybe Jade thought it was a howl, sending him to fetch the mannequin.

But no—his anger faded as he drove along the boulevard—she hadn't thought about it. Probably she tried hard not to think of old times any more.

Gloom settled over him again, replacing rage. Still it haunted him—the horrified shock of seeing her sit up like an awakened corpse to smile at him. *Mela . . . Mela*—

They'd had it good together and bad together. Bit parts and beans in a cold-water flat. Starring roles and steaks at Sardi's. And—love? Was that what it was? He thought of it uneasily. Hypnotic absorption in each other, perhaps, and in the mutual intoxication of their success—but it wasn't necessarily love. Love was calm and even and lasting, and you paid for it with a dedicated lifetime, and Mela wouldn't pay. She'd walked out on them. She'd walked to Smithfield and bought security with sacrifice of principle. There'd been a name for what she'd done. "Scab," they used to say.

He shook himself. It was no good, thinking about those times. Times died with each passing minute. Now they paid \$8.80 to watch Mela's figurine move in her stead, wearing Mela's face, moving with Mela's gestures, walking with the same lilting walk. And the doll was still young, while Mela had aged ten years, years of collecting quarterly royalties from her dolls and living comfortably.

*Great Actors Immortalized*—that was one of Smithfield's little slogans. But they had discontinued production on Mela Stone, the depot clerk had said. Overstocked.

The promise of relative immortality had been quite a bait. Actors unions had resisted autodrama, for obviously the bit players and the lesser-knowns would not be in demand. By making dozens—even hundreds—of copies of the same leading star, top talent could be had for every role, and the same actor-mannequin could be playing simultaneously in dozens of shows all over the country. The unions had resisted—but only a few were wanted by Smithfield anyhow, and the lure was great. The promise of fantastic royalties was enticing enough, but in addition—

immortality for the actor, through duplication of mannequins. Authors, artists, playwrights had always been able to outlive the centuries, but actors were remembered only by professionals, and their names briefly recorded in the annals of the stage. Shakespeare would live another thousand years, but who remembered Dick Burbage who trouped in the day of the bard's premiers? Flesh and bone, heart and brain, these were the trouper's media, and his art could not outlive them.

Thorny knew the yearnings after lastingness, and he could no longer hate the ones who had gone over. As for himself, the autodrama industry had made him a tentative offer, and he had resisted—partly because he was reasonably certain that the offer would have been withdrawn during testing procedures. Some actors were not "cybergenic"—could not be adequately sculptured into the electronic-robotic analogues. These were the portrayers, whose art was inward, whose roles had to be lived rather than played. No polygraphic analogue could duplicate their talents, and Thornier knew he was one of them. It had been easy for him to resist.

At the corner of Eighth Street, he remembered the spare tape and the replacement pickup for the Maestro. But if he turned back now, he'd hold up the run-through, and Jade would be furious. Mentally he kicked himself, and drove on to the delivery entrance of the theater. There he left the crated mannequin with the stage crew, and headed back for the depot without seeing the producer.

"Hey, bud," said the clerk, "your boss was on the phone. Sounded pretty unhappy."

"Who . . . D'Uccia?"

"No . . . well, yeah, D'Uccia, too. He wasn't unhappy, just having fits. I mean Miss Ferne."

"Oh . . . where's your phone?"

"Over there. The lady was near hysterical."

Thorny swallowed hard and headed for the booth. Jade Ferne was a good friend, and if his absent-mindedness had goofed up her production—

"I've got the pickup and the tape ready to go," the clerk called after him. "She told me about it on the phone. Boy, you're sure on the ball today, ain't ya—the greasy eight ball."

Thorny reddened and dialed nervously.

"Thank God!" she groaned. "Thorny, we did the run-through with Andreyev a walking zombie. The Maestro chewed up our duplicate Peltier tape, and we're running without an actor-analogue in the starring role. Baby, I could murder you!"

"Sorry, Jade. I slipped a cog, I guess."

"Never mind! Just get the new pickup mechanism over here for Thomas. And the Peltier tape. And don't have a wreck. It's two o'clock, and tonight's opening, and we're still short our leading man. And there's no time to get anything else flown in from Smithfield."

"In some ways, nothing's changed, has it, Jade?" he grunted, thinking of the eternal backstage hysteria that lasted until the lights went low and beauty and calm order somehow emerged miraculously out of the prevailing chaos.

"Don't philosophize, just *get* here!" she snapped, and hung up.

The clerk had the cartons ready for him as he emerged. "Look, chum, better take care of that Peltier tape," the clerk advised. "It's the last one in the place. I've got more on order, but they won't be here for a couple of days."

Thornier stared at the smaller package thoughtfully. The last Peltier?

The plan, he remembered the plan. *This* would make it easy. Of course, the plan was only a fantasy, a vengeful dream. He couldn't go through with it. To wreck the show would be a stab at Jade—

He heard his own voice like a stranger's, saying: "Miss Ferne also asked me to pick up a Wilson Granger tape, and a couple of three-inch splices."

The clerk looked surprised. "Granger? He's not in the 'Anarch,' is he?"

Thornier shook his head. "No—guess she wants it for a trial casting. Next show, maybe."

The clerk shrugged and went to get the tape and the splices. Thornier stood clenching and unclenching his fists. He wasn't going to go through with it, of course. Only a silly fantasy.

"I'll have to make a separate ticket on these," said the clerk, returning.

He signed the delivery slips in a daze, then headed for the truck. He drove three blocks from the depot, then

parked in a loading zone. He opened the tape cartons carefully with his penknife, peeling back the glued flaps so that they could be sealed again. He removed the two rolls of pattern perforated tape from their small metal canisters, carefully plucked off the masking-tape seals and stuck them temporarily to the dashboard. He unrolled the first half-yard of the Peltier tape; it was unperforated, and printed with identifying codes and manufacturer's data. Fortunately, it was not a brand-new tape; it had been used before, and he could see the wear-marks. A splice would not arouse suspicion.

He cut off the identifying tongue with his knife, laid it aside. Then he did the same to the Granger tape.

Granger was fat, jovial, fiftyish. His mannequin played comic supporting roles.

Peltier was young, gaunt, gloomy—the intellectual villain, the dedicated fanatic. A fair choice for the part of Andreyev.

Thornier's hands seemed to move of their own volition, playing reflexively in long-rehearsed roles. He cut the tapes. He took out one of the hot-splice packs and jerked the tab that started the chemical action. He clocked off fifteen seconds by his watch, then opened the pack and fitted into it the cut ends of the Granger tape and the Peltier identifying tongue, butted them carefully end to end, and closed the pack. When it stopped smoking, he opened it to inspect the splice. A neat patch, scarcely visible on the slick plastic tape. Granger's analogue, labeled as Peltier's. And the body of the mannequin was Peltier's. He resealed it in its canister.

He wadded the Peltier tape and the Granger label and the extra delivery receipt copy into the other box. Then he pulled the truck out of the loading zone and drove through the heavy traffic like a racing jockey, trusting the anti-crash radar to see him safely through. As he crossed the bridge, he threw the Peltier tape out the window into the river. And then there was no retreat from what he had done.

Jade and Feria sat in the orchestra, watching the final act of the run-through with a dud Andreyev. When Thorny slipped in beside them, Jade wiped mock sweat from her brow.

"Thank God you're back!" she whispered as he dis-

played the delayed packages. "Sneak backstage and run them up to Rick in the booth, will you? Thorny, I'm out of my mind!"

"Sorry, Miss Ferne." Fearing that his guilty nervousness hung about him like a ragged cloak, he slipped quickly backstage and delivered the cartons to Thomas in the booth. The technician hovered over the Maestro as the play went on, and he gave Thornier only a quick nod and a wave.

Thorny retreated into misty old corridors and unused dressing rooms, now heaped with junk and remnants of other days. He had to get a grip on himself, had to quit quaking inside. He wandered alone in the deserted sections of the building, opening old doors to peer into dark cubicles where great stars had preened in other days, other nights. Now full of trunks and cracked mirrors and tarpaulins and junked mannequins. Faint odors lingered—nervous smells—perspiration, makeup, dim perfume that pervaded the walls. Mildew and dust—the aroma of time. His footsteps sounded hollowly through the unpeopled rooms, while muffled sounds from the play came faintly through the walls—the hysterical pleading of Marka, the harsh laughter of Piotr, the marching boots of the revolutionist guard, a burst of music toward the end of the scene.

He turned abruptly and started back toward the stage. It was no good, hiding away like this. He must behave normally, must do what he usually did. The falsified Peltier tape would not wreak its havoc until after the first run-through, when Thomas fed it into the Maestro, reset the machine, and prepared to start the second trial run. Until then, he must remain casually himself, and afterwards—?

Afterwards, things would have to go as he had planned. Afterwards, Jade would have to come to him, as he believed she would. If she didn't, then he had bungled, he had clumsily wrecked, and to no avail.

He slipped through the power-room where converters hummed softly, supplying power to the stage. He stood close to the entrance, watching the beginnings of scene *iii*, of the third act. Andreyev—the Peltier doll—was on alone, pacing grimly in his apartment while the low grumble of a street mob and the distant rattle of machine-gun fire issued from the Maestro-managed sound effect sys-

tem. After a moment's watching, he saw that Andreyev's movements were not "grim" but merely methodical and lifeless. The tapeless mannequin, going through the required motions, robotlike, without interpretation of meaning. He heard a brief burst of laughter from someone in the production row, and after watching the zombielike rendering of Andreyev in a suspenseful scene, he, too, found himself grinning faintly.

The pacing mannequin looked toward him suddenly with a deadpan face. It raised both fists toward its face.

"Help," it said in a conversational monotone. "Ivan, where are you? Where? Surely they've come; they must come." It spoke quietly, without inflection. It ground its fists casually against its temples, paced mechanically again.

A few feet away, two mannequins that had been standing frozen in the off-stage lineup, clicked suddenly to life. As ghostly calm as display window dummies, they galvanized suddenly at a signal pulse command from the Maestro. Muscles—plastic sacs filled with oil-suspended magnetic powder and wrapped with elastic coils of wire, like flexible solenoids—tightened and strained beneath the airfoam flesh, working spasmodically to the pulsing rhythms of the polychromatic u.h.f. commands of the Maestro. Expressions of fear and urgency leaped to their faces. They crouched, tensed, looked around, then burst on stage, panting wildly.

"Comrade, she's come, she's come!" one of them screamed. "She's come with *him*, with Boris!"

"What? She has him prisoner?" came the casual reply.

"No, no, comrade. We've been betrayed. She's with him. She's a traitor, she's sold out to them."

There was no feeling in the uninterpreted Andreyev's responses, even when he shot the bearer of bad tidings through the heart.

Thornier grew fascinated with watching as the scene progressed. The mannequins moved gracefully, their movements sinuous and more evenly flowing than human, they seemed boneless. The ratio of mass-to-muscle power of their members was carefully chosen to yield the flow of a dance with their every movement. Not clanking mechanical robots, not stumbling puppets, the dolls sustained patterns of movement and expression that would have quickly brought fatigue to a human actor, and the Mae-



stro coördinated the events on stage in a way that would be impossible to a group of humans, each an individual and thinking independently.

It was as always. First, he looked with a shudder at the Machine moving in the stead of flesh and blood, at Mechanism sitting in the seat of artistry. But gradually his chill melted away, and the play caught him, and the actors were no longer machines. He lived in the role of Andreyev, and breathed the lines off stage, and he knew the rest of them: Mela and Peltier, Sam Dion and Peter Repplewaite. He tensed with them, gritted his teeth in anticipation of difficult lines, cursed softly at the dud Andreyev, and forgot to listen for the faint crackle of sparks as the mannequins' feet stepped across the copper-studded floor, drinking energy in random bites to keep their storage packs near full charge.

Thus entranced, he scarcely noticed the purring and brushing and swishing sounds that came from behind him, and grew louder. He heard a quiet mutter of voices nearby, but only frowned at the distraction, kept his attention rooted to the stage.

Then a thin spray of water tickled his ankles. Something soggy and spongelike slapped against his foot. He whirled.

A gleaming metal spider, three feet high came at him slowly on six legs, with two grasping claws extended. It clicked its way toward him across the floor, throwing out a thin spray of liquid which it promptly sucked up with the spongelike proboscis. With one grasping claw, it lifted a ten-gallon can near his leg, sprayed under it, swabbed, and set the can down again.

Thornier came unfrozen with a howl, leaped over the thing, hit the wet-soapy deck off balance. He skidded and sprawled. The spider scrubbed at the floor toward the edge of the stage, then reversed directions and came back toward him.

Groaning, he pulled himself together, on hands and knees. D'Uccia's cackling laughter spilled over him. He glanced up. The chubby manager and the servo salesman stood over him, the salesman grinning, D'Uccia chortling.

"Datsa ma boy, datsa ma boy! Always, he watcha the show, then he don't swip-op around, then he wantsa day off. Thatsa ma boy, for sure." D'Uccia reached down to pat the metal spider's chassis. "Hey, *ragazzo*," he said

again to Thornier, "want you should meet my new *boy* here. This one, he don't watcha the show like you."

He got to his feet, ghost-white and muttering. D'Uccia took closer note of his face, and his grin went sick. He inched back a step. Thornier glared at him briefly, then whirled to stalk away. He whirled into near collision with the Mela Stone mannequin, recovered, and started to pass in back of it.

Then he froze.

The Mela Stone mannequin was on stage, in the final scene. And this one looked older, and a little haggard. It wore an expression of shocked surprise as it looked him up and down. One hand darted to its mouth.

"Thorny—!" A frightened whisper.

"*Mela!*" Despite the play, he shouted it, opening his arms to her. "*Mela, how wonderful!*"

And then, he noticed she winced away from his sodden coveralls. And she wasn't glad to see him at all.

"Thorny, how nice," she managed to murmur, extending her hand gingerly. The hand flashed with jewelry.

He took it for an empty second, stared at her, then walked hurriedly away, knots twisting up inside him. Now he could play it through. Now he could go on with it, and even enjoy executing his plan against all of them.

Mela had come to watch opening night for her doll in "The Anarch," as if its performance were her own. *I'll arrange*, he thought, *for it not to be a dull show.*

"No, no, *nooo!*" came the monotone protest of the dud Andreyev, in the next-to-the-last scene. The bark of Marka's gun, and the Peltier mannequin crumpled to the stage; and except for a brief triumphant denouement, the play was over.

At the sound of the gunshot, Thornier paused to smile tightly over his shoulder, eyes burning from his hawklike face. Then he vanished into the wings.

She got away from them as soon as she could, and she wandered around backstage until she found him in the storage room of the costuming section. Alone, he was sorting through the contents of an old locker and muttering nostalgically to himself. She smiled and closed the door with a thud. Startled, he dropped an old collapsible top-hat and a box of blank cartridges back into the trunk. His hand dived into his pocket as he straightened.

"Jade! I didn't expect—"

"Me to come?" She flopped on a dusty old chaise lounge with a weary sigh and fanned herself with a program, closing her eyes. She kicked off her shoes and muttered: "Infuriating bunch. I hate 'em!"—made a retching face, and relaxed into little-girlhood. A little girl who had trouped with Thornier and the rest of them—the actress Jade Ferne, who had begged for bit parts and haunted the agencies and won the roles through endless rehearsals and shuddered with fright before opening curtain like the rest of them. Now she was a pert little woman with shrewd eyes, streaks of gray at the temples, and hard lines around her mouth. As she let the executive cloak slip away, the shrewdness and the hard lines melted into weariness.

"Fifteen minutes to get my sanity back, Thorny," she muttered, glancing at her watch as if to time it.

He sat on the trunk and tried to relax. She hadn't seemed to notice his uneasiness, or else she was just too tired to attach any significance to it. If she found him out, she'd have him flayed and pitched out of the building on his ear, and maybe call the police. She came in a small package, but so did an incendiary grenade. *It won't hurt you, Jade, what I'm doing*, he told himself. *It'll cause a big splash, and you won't like it, but it won't hurt you, nor even wreck the show.*

He was doing it for show business, the old kind, the kind they'd both known and loved. And in that sense, he told himself further, he was doing it as much for her as he was for himself.

"How was the run-through, Jade?" he asked casually. "Except for Andreyev, I mean."

"Superb, simply superb," she said mechanically.

"I mean *really*."

She opened her eyes, made a sick mouth. "Like always, Thorny, like always. Nauseating, overplayed, perfectly directed for a gum-chewing bag-rattling crowd. A crowd that wants it overplayed so that it won't have to think about what's going on. A crowd that doesn't want to reach *out* for a feeling or a meaning. It wants to be clubbed in the head with the meaning, so it doesn't have to reach. I'm sick of it."

He looked briefly surprised. "That figures," he grunted wryly.

She hooked her bare heels on the edge of the lounge,

hugged her shins, rested her chin on her knees, and blinked at him. "Hate me for producing the stuff, Thorny?"

He thought about it for a moment, shook his head. "I get sore at the set-up sometimes, but I don't blame you for it."

"That's good. Sometimes I'd trade places with you. Sometimes I'd rather be a charwoman and scrub D'Uccia's floors instead."

"Not a chance," he said sourly. "The Maestro's relatives are taking *that* over, too."

"I know. I heard. You're out of a job, thank God. Now you can get somewhere."

He shook his head. "I don't know where. I can't do anything but act."

"Nonsense. I can get you a job tomorrow."

"Where?"

"With Smithfield. Sales promotion. They're hiring a number of old actors in the department."

"No." He said it flat and cold.

"Not so fast. This is something new. The company's expanding."

"Ha."

"Autodrama for the home. A four-foot stage in every living room. Miniature mannequins, six inches high. Centralized Maestro service. Great plays piped to your home by concentric cable. Just dial Smithfield, make your request. Sound good?"

He stared at her icily. "Greatest thing in show business since Sarah Bernhardt," he offered tonelessly.

"Thorny! Don't get nasty with me!"

"Sorry. But what's so new about having it in the home? Autodrama took over TV years ago."

"I know, but this is different. Real miniature theater. Kids go wild for it. But it'll take good promotion to make it catch on."

"Sorry, but you know me better than that."

She shrugged, sighed wearily, closed her eyes again. "Yes, I do. You've got portrayer's integrity. You're a darfsteller. A director's ulcer. You can't play a role without living it, and you won't live it unless you believe it. So go ahead and starve." She spoke crossly, but he knew there was grudging admiration behind it.

"I'll be O.K.," he grunted, adding to himself: *after tonight's performance.*

"Nothing I can do for you?"

"Sure. Cast me. I'll stand in for dud mannequins."

She gave him a sharp glance, hesitated. "You know, I believe you *would!*"

He shrugged. "Why not?"

She stared thoughtfully at a row of packing cases, waggled her dark head. "Hmmp! What a spectacle that'd be—a human actor, incognito, playing in an autodrama."

"It's been done—in the sticks."

"Yes, but the audience knew it was being done, and that always spoils the show. It creates contrasts that don't exist or wouldn't be noticed otherwise. Makes the dolls seem snaky, birdlike, too rubbery quick. With no humans on stage for contrast, the dolls just seem wistfully graceful, ethereal."

"But if the audience didn't know—"

Jade was smiling faintly. "I wonder," she mused. "I wonder if they'd guess. They'd notice a difference, of course—in one mannequin."

"But they'd think it was just the Maestro's interpretation of the part."

"Maybe—if the human actor were careful."

He chuckled sourly. "If it fooled the critics—"

"Some ass would call it 'an abysmally unrealistic interpretation' or 'too obviously mechanical.' " She glanced at her watch, shook herself, stretched wearily, and slipped into her shoes again. "Anyway," she added, "there's no reason to do it, since the Maestro's *really* capable of rendering a better-than-human performance anyhow."

The statement brought an agonized gasp from the janitor. She looked at him and giggled. "Don't be shocked, Thorny. I said '*capable* of—not '*in the habit of.*' Auto-drama entertains on the level they *want* to be entertained on."

"But—"

"*Just,*" she added firmly, "as show business has always done."

"But—"

"Oh, retract your eyeballs, Thorny. I didn't mean to blaspheme." She preened, began slipping back into her producer's mold as she prepared to return to her crowd. "The only thing wrong with autodrama is that it's scaled down to the moron-level—but show business always has been, and probably should be. Even if it gives us kids a

pain." She smiled and patted his cheek. "Sorry I shocked you. Au 'voir, Thorny. And luck."

When she was gone, he sat fingering the cartridges in his pocket and staring at nothing. Didn't any of them have any sensibilities? Jade too, a seller of principle. And he had always thought of her as having merely compromised with necessity, against her real wishes. The idea that she could really believe autodrama capable of rendering a better-than-human performance—

But she didn't. Of course she needed to rationalize, to excuse what she was doing—

He sighed and went to lock the door, then to recover the old "Anarch" script from the trunk. His hands were trembling slightly. Had he planted enough of an idea in Jade's mind; would she remember it later? Or perhaps remember it too clearly, and suspect it?

He shook himself sternly. No apprehensions allowed. When Rick rang the bell for the second run-through, it would be his entrance-cue, and he must be in-character by then. Too bad he was no schauspieler, too bad he couldn't switch himself on-and-off the way Jade could do, but the necessity for much inward preparation was the burden of the darfsteller. He could not change into a role without first changing himself, and letting the revision seep surfaceward as it might, reflecting the inner state of the man.

Strains of "Moussorgsky" pervaded the walls. He closed his eyes to listen and feel. Music for empire. Music at once brutal and majestic. It was the time of upheaval, of vengeance, of overthrow. Two times, superimposed. It was the time of opening night, with Ryan Thornier—ten years ago—cast in the starring role.

He fell into a kind of trance as he listened and clocked the pulse of his psyche and remembered. He scarcely noticed when the music stopped, and the first few lines of the play came through the walls.

"Cut! Cut!" A worried shout. Feria's.

It had begun.

Thornier took a deep breath and seemed to come awake. When he opened his eyes and stood up, the janitor was gone. The janitor had been a nightmare role, nothing more.

And Ryan Thornier, star of "Walkaway," favored of

the critics, confident of a bright future, walked out of the storage room with a strange lightness in his step. He carried a broom, he still wore the dirty coveralls, but now as if to a masquerade.

The Peltier mannequin lay sprawled on the stage in a grotesque heap. Ryan Thornier stared at it calmly from behind the set and listened intently to the babble of stage hands and technicians that milled about him:

"Don't know. Can't tell yet. It came out staggering and gibbering—like it was drunk. It reached for a table, then it fell on its face—"

"Acted like the trouble might be a mismatched tape, but Rick rechecked it. Really Peltier's tape—"

"Can't figure it out. Miss Ferne's having kittens."

Thornier paused to size up his audience. Jade, Ian, and their staff milled about in the orchestra section. The stage was empty, except for the sprawled mannequin. Too much frantic conversation, all around. His entrance would go unnoticed. He walked slowly on-stage and stood over the fallen doll with his hands in his pockets and his face pulled down in a somber expression. After a moment, he nudged the doll with his toe, paused, nudged it again. A faint giggle came from the orchestra. The corner of his eye caught Jade's quick glance toward the stage. She paused in the middle of a sentence.

Assured that she watched, he played to an imaginary audience-friend standing just off stage. He glanced toward the friend, lifted his brows questioningly. The friend apparently gave him the nod. He looked around warily, then knelt over the fallen doll. He took its pulse, nodded eagerly to the off-stage friend. Another giggle came from the orchestra. He lifted the doll's head, sniffed its breath, made a face. Then, gingerly, he rolled it.

He reached deep into the mannequin's pocket, having palmed his own pocket watch beforehand. His hand paused there, and he smiled to his off-stage accomplice and nodded eagerly. He withdrew the watch and held it up by its chain for his accomplice's approval.

A light burst of laughter came from the production personnel. The laughter frightened the thief. He shot an apprehensive glance around the stage, hastily returned the watch to the fallen dummy, felt its pulse again. He traded a swift glance with his confederate, whispered

"Aha!" and smiled mysteriously. Then he helped the doll to its feet and staggered away with it—a friend leading a drunk home to its family. In the doorway, he paused to frame his exit with a wary backward glance that said he was taking it to a dark alley where he could rob it in safety.

Jade was gaping at him.

Three technicians had been watching from just off the set, and they laughed heartily and clapped his shoulder as he passed, providing the off-stage audience to which he had seemed to be playing.

Good-natured applause came from Jade's people out front, and as Thorny carried the doll away to storage, he was humming softly to himself.

At five minutes till six, Rick Thomas and a man from the Smithfield depot climbed down out of the booth, and Jade pressed forward through the crowd to question him with her eyes.

"The tape," he said. "Defective."

"But it's too late to get another!" she squawked.

"Well, it's the tape, anyway."

"How do you *know*?"

"Well—trouble's bound to be in one of three places. The doll, the tape, or the analogue tank where the tape-data gets stored. We cleared the tank and tried it with another actor. Worked O.K. And the doll works O.K. on an uninterpreted run. So, by elimination, the tape."

She groaned and slumped into a seat, covering her face with her hands.

"No way at *all* to locate another tape?" Rick asked.

"We called every depot within five hundred miles. They'd have to cut one from a master. Take too long."

"So we call off the show!" Ian Feria called out resignedly, throwing up his hands in disgust. "Refund on tickets, open tomorrow."

"Wait!" snapped the producer, looking up suddenly. "Dooch—the house is sold out, isn't it?"

"Yah." D'Uccia grunted irritably. "She'sa filled op. Wassa matter with you pipples, you don' getsa Maestro fix? Wassa matter? We lose the money, hah?"

"Oh, shut up. Change curtain time to nine, offer refunds if they won't wait. Ian, keep at it. Get things set up for tonight." She spoke with weary determination, glanc-



ing around at them. "There may be a slim chance. Keep at it. I'm going to try something." She turned and started away.

"Hey!" Feria called.

"Explain later," she muttered over her shoulder.

She found Thornier replacing burned-out bulbs in the wall fixtures. He smiled down at her while he reset the clamps of an amber glass panel. "Need me for something, Miss Ferne?" he called pleasantly from the step-ladder.

"I might," she said tersely. "Did you mean that offer about standing in for dud mannequins?"

A bulb exploded at her feet after it slipped from his hand. He came down slowly, gaping at her.

"You're not serious!"

"Think you could try a run-through as Andreyev?"

He shot a quick glance toward the stage, wet his lips, stared at her dumbly.

"Well—*can* you?"

"It's been ten years, Jade . . . I—"

"You can read over the script, and you can wear an earplug radio—so Rick can prompt you from the booth."

She made the offer crisply and matter-of-factly, and it made Thorny smile inwardly. It was theater—calmly asking the outrageously impossible, gambling on it, and getting it.

"The customers—they're expecting Peltier."

"Right now I'm only asking you to try a run-through, Thorny. After that, we'll see. But remember it's our only chance of going on tonight."

"Andreyev," he breathed. "The lead."

"Please, Thorny, will you try?"

He looked around the theater, nodded slowly. "I'll go study my lines," he said quietly, inclining his head with what he hoped was just the proper expression of humble bravery.

*I've got to make it good, I've got to make it great. The last chance, the last great role—*

Glaring footlights, a faint whisper in his ear, and the cold panic of the first entrance. It came and passed quickly. Then the stage was a closed room, and the audience—of technicians and production personnel—was only the fourth wall, somewhere beyond the lights. He

was Andreyev, commissioner of police, party whip, loyal servant of the regime, now tottering in the revolutionary storm of the Eighties. The last Bolshevik, no longer a rebel, no longer a radical, but now the loyalist, the conservatist, the defender of the status quo, champion of the Marxist ruling classes. No longer conscious of a self apart from that of the role, he lived the role. And the others, the people he lived it with, the people whose feet crackled faintly as they stepped across the floor, he acted and reacted with them and against them as if they, too, shared life, and while the play progressed he forgot their lifelessness for a little time.

Caught up by the magic, enfolded in the scheme of the inevitable, borne along by the tide of the drama, he felt once again the sense of belonging as a part in a whole, a known and predictable whole that moved as surely from scene *i* to the final curtain as man from womb to tomb, and there were no lost years, no lapse or sense of defeated purpose between the rehearsals of those many years ago and this the fulfillment of opening night. Only when at last he muffled a line, and Rick's correction whispered in his ear did the spell that was gathered about him briefly break—and he found himself unaccountably frightened, frightened by the sudden return of realization that all about him was Machine, and frightened, too, that he had forgotten. He had been conforming to the flighty mechanical grace of the others, reflexively imitating the characteristic lightness of the mannequins' movements, the dancelike qualities of their playing. To know suddenly, having forgotten it, that the mouth he had just kissed was not a woman's, but the rubber mouth of a doll, and that dancing patterns of high frequency waves from the Maestro had controlled the solenoid currents that turned her face lovingly up toward his, had lifted the cold soft hands to touch his face. The faint rubbery smell-taste hung about his mouth.

When his first exit came, he went off trembling. He saw Jade coming toward him, and for an instant, he felt a horrifying certainty that she would say, "Thorny, you were almost as good as a mannequin!" Instead, she said nothing, but only held out her hand to him.

"Was it too bad, Jade?"

"Thorny, you're in! Keep it up, and you might have

more than a one-night stand. Even Ian's convinced. He squealed at the idea, but now he's sold."

"No kicks? How about the lines with Piotr?"

"Wonderful. Keep it up. Darling, you were marvelous."

"It's settled then?"

"Darling, it's *never* settled until the curtain comes up. You know that." She giggled. "We had one *kick* all right—or maybe I shouldn't tell you."

He stiffened slightly. "Oh? Who from?"

"Mela Stone. She saw you come on, turned white as a sheet, and walked out. I can't imagine!"

He sank slowly on a haggard looking couch and stared at her. "The hell you can't," he grated softly.

"She's here on a personal appearance contract, you know. To give an opening and an intermission commentary on the author and the play." Jade smirked at him gleefully. "Five minutes ago she called back, tried to cancel her appearance. Of course, she can't pull a stunt like that. Not while Smithfield owns her."

Jade winked, patted his arm, tossed an uncoded copy of the script at him, then headed back toward the orchestra. Briefly he wondered what Jade had against Mela. Nothing serious, probably. Both had been actresses. Mela got a Smithfield contract; Jade didn't get one. It was enough.

By the time he had reread the scene to follow, his second cue was approaching, and he moved back toward the stage.

Things went smoothly. Only three times during the first act did he stumble over lines he had not rehearsed in ten years. Rick's prompting was in his ear, and the Maestro could compensate to some extent for his minor deviations from the script. This time he avoided losing himself so completely in the play; and this time the weird realization that he had become one with the machine-set pattern did not disturb him. This time he remembered, but when the first break came—

"Not quite so good, Thorny," Ian Feria called. "Whatever you were doing in the first scene, do it again. That was a little wooden. Go through that last bit again, and play it down. Andreyev's no mad bear from the Urals. It's Marka's moment, anyhow. Hold in."

He nodded slowly and looked around at the frozen

dolls. He had to forget the machinery. He had to lose himself in it and live it, even if it meant being a replacement link in the mechanism. It disturbed him somehow, even though he was accustomed to subordinating himself to the total gestalt of the scene as in other days. For no apparent reason, he found himself listening for laughter from the production people, but none came.

"All right," Feria called. "Bring 'em alive again."

He went on with it, but the uneasy feeling nagged at him. There was self-mockery in it, and the expectation of ridicule from those who watched. He could not understand why, and yet—

There was an ancient movie—one of the classics—in which a man named Chaplin had been strapped into a seat on a production line where he performed a perfectly mechanical task in a perfectly mechanical fashion, a task that could obviously have been done by a few cams and a linkage or two, and it was one of the funniest comedies of all times—yet tragic. A task that made him a part in an overall machine.

He sweated through the second and third acts in a state of compromise with himself—overplaying it for purposes of self-preparation, yet trying to convince Feria and Jade that he could handle it and handle it well. Overacting was necessary in spots, as a learning technique. Deliberately ham up the rehearsal to impress lines on memory, then underplay it for the real performance—it was an old trick of troupers who had to do a new show each night and had only a few hours in which to rehearse and learn lines. But would they know why he was doing it?

When it was finished, there was no time for another run-through, and scarcely time for a nap and a bite to eat before dressing for the show.

"It was terrible, Jade," he groaned. "I muffed it. I know I did."

"Nonsense. You'll be in tune tonight, Thorny. I know what you were doing, and I can see past it."

"Thanks, I'll try to pull in."

"About the final scene, the shooting—"

He shot her a wary glance. "What about it?"

"The gun'll be loaded tonight, blanks, of course. And this time you'll have to fall."

"So?"

"So be careful where you fall. Don't go down on the copper bus-lugs. A hundred and twenty volts mightn't kill you, but we don't want a dying Andreyev bouncing up and spitting blue sparks. The stagehands'll check out a safe section for you. And one other thing—"

"Yes?"

"Marka fires from close range. Don't get burned."

"I'll watch it."

She started away, then paused to frown back at him steadily for several seconds. "Thorny, I've got a queer feeling about you. I can't place it exactly."

He stared at her evenly, waiting.

"Thorny, are you going to wreck the show?"

His face showed nothing, but something twisted inside him. She looked beseeching, trusting, but worried. She was counting on him, placing faith in him—

"Why should I botch up the performance, Jade? Why should I do a thing like that?"

"I'm asking you."

"O.K. I promise you—you'll get the best Andreyev I can give you."

She nodded slowly. "I believe you. I didn't doubt *that*, exactly."

"Then what worries you?"

"I don't know. I know how you feel about autodrama. I just got a shuddery feeling that you had something up your sleeve. That's all. I'm sorry. I know you've got too much integrity to wreck your own performance, but—" She stopped and shook her head, her dark eyes searching him. She was still worried.

"Oh, all right. I was going to stop the show in the third act. I was going to show them my appendectomy scar, do a couple of card tricks, and announce that I was on strike. I was going to walk out." He clucked his tongue at her, looked hurt.

She flushed slightly, and laughed. "Oh, I know you wouldn't pull anything shabby. Not that you wouldn't do anything you *could* to take a swat at autodrama generally, but . . . there's nothing you could do tonight that would accomplish anything. Except sending the customers home mad. That doesn't fit you, and I'm sorry I thought of it."

"Thanks. Stop worrying. If you lose dough, it won't be my fault."

"I believe you, but—"

"But what?"

She leaned close to him. "But you look too triumphant, that's what!" she hissed, then patted his cheek.

"Well, it's my last role. I—"

But she had already started away, leaving him with his sandwich and a chance for a nap.

Sleep would not come. He lay fingering the .32 caliber cartridges in his pocket and thinking about the impact of his final exit upon the conscience of the theater. The thoughts were pleasant.

It struck him suddenly as he lay drowsing that they would call it suicide. How silly. Think of the jolting effect, the dramatic punch, the audience reaction. Mannequins don't bleed. And later, the headlines: Robot Player Kills Old Trouper, Victim of Mechanized Stage. Still, they'd call it suicide. How silly.

But maybe that's what the paranoid on the twentieth story window ledge thought about, too—the audience reaction. Wasn't every self-inflicted wound really aimed at the conscience of the world?

It worried him some, but—

"*Fifteen minutes until curtain,*" the sound system was croaking. "*Fifteen minutes—*"

"Hey, Thorny!" Feria called irritably. "Get back to the costuming room. They've been looking for you."

He got up wearily, glanced around at the backstage bustle, then shuffled away toward the makeup department. One thing was certain: he had to go on.

The house was less than packed. A third of the customers had taken refunds rather than wait for the postponed curtain and a substitute Andreyev, a substitute unknown or ill-remembered at best, with no Smithy index rating beside his name in lights. Nevertheless, the bulk of the audience had planned their evenings and stayed to claim their seats with only suppressed bad humor about the delay. Scalpers' customers who had overpaid and who could not reclaim more than half the bootleg price from the box-office were forced to accept the show or lose money and get nothing. They came, and shifted restlessly, and glanced at their watches while an m.c.'s voice made apologies and introduced orchestral numbers, mostly from the Russian composers. Then, finally—

"Ladies and gentlemen, tonight we have with us one of the best loved actresses of stage, screen, and autodrama, co-star of our play tonight, as young and lovely as she was when first immortalized by Smithfield—Mela Stone!"

Thornier watched tight-lipped from shadows as she stepped gracefully into the glare of the footlights. She seemed abnormally pale, but makeup artistry had done a good job; she looked only slightly older than her doll, still lovely, though less arrogantly beautiful. Her flashing jewelry was gone, and she wore a simple dark gown with a deep-slit neck, and her tawny hair was wrapped high in a turbanlike coiffure that left bare a graceful neck.

"Ten years ago," she began quietly, "I rehearsed for a production of 'The Anarch' which never appeared, rehearsed it with a man named Ryan Thornier in the starring role, the actor who fills that role tonight. I remember with a special sort of glow the times—"

She faltered, and went on lamely. Thorny winced. Obviously the speech had been written by Jade Ferne and evidently the words were like bits of poisoned apples in Mela's mouth. She gave the impression that she was speaking them only because it wasn't polite to retch them. Mela was being punished for her attempt to back out, and Jade had forced her to appear only by threatening to fit out the Stone mannequin with a gray wig and have the doll read her curtain speeches. The small producer had a vicious streak, and she exercised it when crossed.

Mela's introductory lines were written to convince the audience that it was indeed lucky to have Thornier instead of Peltier, but there was nothing to intimate his flesh-and-blood status. She did not use the words "doll" or "mannequin," but allowed the audience to keep its preconceptions without confirming them. It was short. After a few anecdotes about the show's first presentation more than a generation ago, she was done.

"And with no further delay, my friends, I give you—Pruchev's 'The Anarch.' "

She bowed away and danced behind the curtains and came off crying. A majestic burst of music heralded the opening scene. She saw Thornier and stopped, not yet off stage. The curtain started up. She darted toward him, hesitated, stopped to stare up at him apprehensively. Her eyes were brimming, and she was biting her lip.

On stage, a telephone jangled on the desk of Commissioner Andreyev. His cue was still three minutes away. A lieutenant came on to answer the phone.

"Nicely done, Mela," he whispered, smiling sourly.

She didn't hear him. Her eyes drifted down to his costume—very like the uniform he'd worn for a dress rehearsal ten years ago. Her hand went to her throat. She wanted to run from him, but after a moment she got control of herself. She looked at her own mannequin waiting in the line-up, then at Thornier.

"Aren't you going to say something appropriate?" she hissed.

"I—" His icy smile faded slowly. The first small triumph—triumph over Mela, a sick and hag-ridden Mela who had bought security at the expense of integrity and was still paying for it in small installments like this, Mela whom he once had loved. The first small "triumph" coiled into a sick knot in his throat.

She started away, but he caught her arm.

"I'm sorry, Mela," he muttered hoarsely. "I'm really sorry."

"It's not your fault."

But it was. She didn't know what he'd done, of course; didn't know he'd switched the tapes and steered his own selection as a replacement for the Peltier doll, so that she'd have to watch him playing opposite the doll-image of a Mela who had ceased to exist ten years ago, watch him relive a mockery of something.

"I'm sorry," he whispered again.

She shook her head, pulled her arm free, hurried away. He watched her go and went sick inside. Their frigid meeting earlier in the day had been the decisive moment, when in a surge of bitterness he'd determined to go through with it and even excuse himself for doing it. Maybe bitterness had fogged his eyesight, he thought. Her reaction to bumping into him that way hadn't been snobbery; it had been horror. An old ghost in dirty coveralls and motley, whose face she'd probably fought to forget, had sprung up to confront her in a place that was too full of memories anyhow. No wonder she seemed cold. Probably he symbolized some of her own self-accusations, for he knew he had affected others that way. The successful ones, the ones who had profited by autodrama—they often saw him with mop and bucket,



and if they remembered Ryan Thornier, turned quickly away. And at each turning away, he had felt a small glow of satisfaction as he imagined them thinking: *Thornier wouldn't compromise*—and hating him, because they had compromised and lost something thereby. But being hated by Mela—was different somehow. He didn't want it.

Someone nudged his ribs. "Your cue, Thorny!" hissed a tense voice. "You're *on*!"

He came awake with a grunt. Feria was shoving him frantically toward his entrance. He made a quick grab for his presence of mind, straightened into character, and strode on.

He muffed the scene badly. He knew that he muffed it even before he made his exit and saw their faces. He had missed two cues and needed prompting several times from Rick in the booth. His acting was wooden—he felt it.

"You're doing fine, Thorny, just fine!" Jade told him, because there was nothing else she *dared* tell him during a performance. Shock an actor's ego during rehearsal, and he had time to recover; shock it during a performance, and he might go sour for the night. He knew, though, without being told, the worry that seethed behind her mechanical little smile. "But just calm down a little, eh?" she advised. "It's going fine."

She left him to seethe in solitude. He leaned against the wall and glowered at his feet and flagellated himself. *You failure, you miserable crumb, you janitor-at-heart, you stage-struck charwoman—*

He had to straighten out. If he ruined this one, there'd never be another chance. But he kept thinking of Mela, and how he had wanted to hurt her, and how now that she was being hurt he wanted to stop.

"Your cue, Thorny—wake up!"

And he was on again, stumbling over lines, being terrified of the sea of dim faces where a fourth wall should be.

She was waiting for him after his second exit. He came off pale and shaking, perspiration soaking his collar. He leaned back and lit a cigarette and looked at her bleakly. She couldn't talk. She took his arm in both hands and kneaded it while she rested her forehead against his shoulder. He gazed down at her in dismay. She'd stopped feeling hurt; she couldn't feel hurt when she watched him make a fool of himself out there. She might have been

vengefully delighted by it, and he almost wished that she were. Instead, she was pitying him. He was numb, sick to the core. He couldn't go on with it.

"Mela, I'd better tell *you*; I can't tell Jade what I—"

"Don't talk, Thorny. Just do your best." She peered up at him. "Please do your best?"

It startled him. Why should she feel that way?

"Wouldn't you really rather see me flop?" he asked.

She shook her head quickly, then paused and nodded it. "Part of me would, Thorny. A vengeful part. I've got to believe in the automatic stage. I . . . I do believe in it. But I don't want you to flop, not really." She put her hands over his eyes briefly. "You don't know what it's like seeing you out there . . . in the middle of all that . . . that—" She shook herself slightly. "It's a mockery, Thorny, you don't belong out there, but—as long as you're there, don't muff it. Do your best?"

"Yeah, sure."

"It's a precarious thing. The effect, I mean. If the audience starts realizing you're not a doll—" She shook her head slowly.

"What if they do?"

"They'll laugh. They'll laugh you right off the stage."

He was prepared for anything but that. It confirmed the nagging hunch he'd had during the run-through.

"Thorny, that's all I'm really concerned about. I don't care whether you play it well or play it lousy, as long as they don't find out what you are. I don't want them to laugh at you; you've been hurt enough."

"They wouldn't laugh if I gave a good performance."

"But they *would*! Not in the same way, but they would. Don't you see?"

His mouth fell open. He shook his head. It wasn't true. "Human actors have done it before," he protested. "In the sticks, on small stages with undersized Maestros."

"Have you ever seen such a play?"

He shook his head.

"I have. The audience knows about the human part of the cast in advance. So it doesn't strike them as funny. There's no jolt of discovering an incongruity. Listen to me Thorny—do your best, but you don't dare make it *better* than a doll could do."

Bitterness came back in a flood. Was this what he had hoped for? To give as machinelike a performance as

possible, to do as good a job as the Maestro, but no better, and above all, *no different*? So that they wouldn't find out?

She saw his distressed expression and felt for his hand. "Thorny, don't hate me for telling you. I want you to bring it off O.K., and I thought you ought to realize. I think I know what's been wrong. You're afraid—down deep—that they *won't* recognize you for who you are, and that makes your performance un-doll-like. You better start being afraid they will recognize you, Thorny."

As he stared at her, it began to penetrate that she was still capable of being the woman he'd once known and loved. Worse, she wanted to save him from being laughed at. Why? If she felt motherly, she might conceivably want to shield him against wrath, criticism, or rotten tomatoes, but not against loss-of-dignity. Motherliness thrived on the demise of male dignity, for it sharpened the image of the child in the man.

"Mela—?"

"Yes, Thorny."

"I guess I never quite got over you."

She shook her head quickly, almost angrily.

"Darling, you've living ten years ago. I'm not, and I won't. Maybe I don't like the present very well, but I'm in it, and I can only change it in little ways. I can't make it the past again, and I won't try." She paused a moment, searching his face. "Ten years ago, we weren't living in the present either. We were living in a mythical, magic, wonderful future. Great talent, just starting to bloom. We were living in dream-plans in those days. The future we lived in never happened, and you can't go back and make it happen. And when a dream-plan stops being possible, it turns into a pipe dream. I won't live in a pipe dream. I want to stay sane, even if it hurts."

"Too bad you had to come tonight," he said stiffly.

She wilted. "Oh, Thorny, I didn't mean that the way it sounded. And I wouldn't say it that strongly unless"—she glanced through the soundproof glass toward the stage where her mannequin was on in the scene with Piotr—"unless I had trouble too, with too much wishing."

"I wish you were with me out there," he said softly. "With no dolls and no Maestro. I know how it'd be then."

"Don't! Please, Thorny, don't."

"Mela, I loved you—"

"No!" She got up quickly. "I . . . I want to see you after the show. Meet me. But don't talk that way. Especially not here and not now."

"I can't help it."

"Please! Good-bye for now, Thorny, and—do your best."

"My best to be a mechanism, he thought bitterly as he watched her go.

He turned to watch the play. Something was wrong out there on the stage. Badly wrong. The Maestro's interpretation of the scene made it seem unfamiliar somehow. He frowned. Rick had spoken of the Maestro's ability to compensate, to shift interpretations, to redirect. Was that what was happening? The Maestro compensating—for *his* performance?

His cue was approaching. He moved closer to the stage.

Act I had been a flop. Feria, Ferne, and Thomas conferred in an air of tension and a haze of cigarette smoke. He heard heated muttering, but could not distinguish words. Jade called a stagehand, spoke to him briefly, and sent him away. The stagehand wandered through the group until he found Mela Stone, spoke to her quickly and pointed. Thorny watched her go to join the production group, then turned away. He slipped out of their line-of-sight and stood behind some folded backdrops, waiting for the end of a brief intermission and trying not to think.

"Great act, Thorny," a costumer said mechanically, and clapped his shoulder in passing.

He suppressed an impulse to kick the costumer. He got out a copy of the script and pretended to read his lines. A hand tugged at his sleeve.

"Jade!" He looked at her bleakly, started to apologize.

"Don't," she said. "We've talked it over. Rick, you tell him."

Rick Thomas who stood beside her grinned ruefully and wagged his head. "It's not altogether your fault, Thorny. Or haven't you noticed?"

"What do you mean?" he asked suspiciously.

"Take scene five, for example," Jade put in. "Suppose the cast had been entirely human. How would you feel about what happened?"

He closed his eyes for a moment, and relived it. "I'd

probably be sore," he said slowly. "I'd probably accuse Kovrin of jamming my lines and Aksinya of killing my exit—as an excuse," he added with a lame grin. "But I can't accuse the dolls. They can't steal."

"As a matter of fact, old man, they *can*," said the technician. "And your excuse is exactly right."

"Whh—what?"

"Sure. You *did* muff the first scene or two. The audience reacted to it. And the Maestro reacts to audience-reaction—by compensating through shifts in interpretation. It sees the stage as a whole, you included. As far as the Maestro's concerned, you're an untaped dud—like the Peltier doll we used in the first run-through. It sends you only the script-tape signals, uninterpreted. Because it's got no analogue tape on you. Now without an audience, that'd be O.K. But with an audience reaction to go by, it starts compensating, and since it can't compensate through *you*, it works on the others."

"I don't understand."

"Bluntly, Thorny, the first scene or two stunk. The audience didn't like you. The maestro started compensating by emphasizing other roles—and recharacterizing *you*, through the others."

"Recharacterize? How can it do that?"

"Easily, darling," Jade told him. "When Marka says 'I hate him; he's a beast'—for example—she can say it like it's true, or she can say it like she's just temporarily furious with Andreyev. And it affects the light in which the audience see you. Other actors affect *your* role. You know that's true of the old stage. Well, it's true of autodrama, too."

He stared at them in amazement. "Can't you stop it? Readjust the Maestro, I mean?"

"Not without clearing the whole thing out of the machine and starting over. The effect is cumulative. The more it compensates, the tougher it gets for you. The tougher it gets for you, the worse you look to the crowd. And the worse you look to the crowd, the more it tries to compensate."

He stared wildly at the clock. Less than a minute until the first scene of Act II. "What'll I do?"

"Stick it," said Jade. "We've been on the phone to Smithfield. There's a programming engineer in town, and he's on his way over in a heliocab. Then we'll see."

"We may be able to nurse it back in tune," Rick added, "a little at a time—by feeding in a fake set of audience-restlessness factors, and cutting out its feeler circuits out in the crowd. We'll try, that's all."

The light flashed for the beginning of the act.

"Good luck, Thorny."

"I guess I'll need it." Grimly he started toward his entrance.

The thing in the booth was watching him. It watched and measured and judged and found him wanting. *Maybe*, he thought wildly, *it even hated him*. It watched, it planned, it regulated, and it was wrecking him.

The faces of the dolls, the hands, the voices—belonged to *it*. The wizard circuitry in the booth rallied them against him. It saw him, undoubtedly, as one of them, but not answering to its pulsing commands. It saw him, perhaps, as a malfunctioning doll, and it tried to correct the effects of his misbehavior. He thought of the old conflict between director and darfsteller, the self-directed actor—and it was the same conflict, aggravated by an electronic director's inability to understand that such things could be. The darfsteller, the undirectable portrayer whose acting welled from unconscious sources with no external strings—directors were inclined to hate them, even when the portrayal was superb. A mannequin, however, was the perfect schauspieler, the actor that a director could play like an instrument.

It would have been easier for him now had he been a schauspieler, for perhaps he could adapt. But he was Andreyev, *his* Andreyev, as he had prepared himself for the role. Andreyev was incarnate as an *alter anima* within him. He had never "played" a role. He had always become the role. And now he could adapt to the needs of the moment on stage—only as Andreyev, in and through his identity with Andreyev, and without changing the feel of his portrayal. To attempt it, to try to fall into conformity with what the Maestro was doing, would mean utter confusion. Yet, the machine was forcing him—through the others.

He stood stonily behind his desk, listening coldly to the denials of the prisoner—a revolutionary, an arsonist associated with Piotr's guerrilla band.

"I tell you, Comrade. I had nothing to do with it!" the prisoner shouted. "*Nothing!*"

"Haven't you questioned him thoroughly?" Andreyev growled as the lieutenant who guarded the man. "Hasn't he signed a confession?"

"There was no need, Comrade. His accomplice confessed," protested the lieutenant.

Only it wasn't supposed to be a protest. The lieutenant made it sound like a monstrous thing to do—to wring another confession, by torture perhaps, from the prisoner, when there was already sufficient evidence to convict. The words were right, but their meaning was wrenched. It should have been a crisp statement of fact: No need, Comrade; his accomplice confessed.

Thorny paused, reddening angrily. His next line was, "See that this one confesses, too." But he wasn't going to speak it. It would augment the effect of the lieutenant's tone of shocked protest. He thought rapidly. The lieutenant was a bit-player, and didn't come back on until the third act. It wouldn't hurt to jam him.

He glowered at the doll, demanded icily: "And what have you done with the accomplice?"

The Maestro could not invent lines, nor comprehend an ad lib. The Maestro could only interrupt a deviation as a malfunction, and try to compensate. The Maestro backed up a line, had the lieutenant repeat his cue.

"I told you—he *confessed*."

"So!" roared Andreyev. "You killed him, eh? Couldn't survive the questioning, eh? And you killed him."

*Thorny, what are you doing?* came Rick's frantic whisper in his earplug.

"He confessed," repeated the lieutenant.

"You're under arrest, Nichol!" Thorny barked. "Report to Major Malin for discipline. Return the prisoner to his cell." He paused. The Maestro couldn't go on until he cued it, but now there was no harm in speaking the line. "Now—see that this one confesses, too."

"Yes, sir," the lieutenant replied stonily, and started off-stage with the prisoner.

Thorny took glee in killing his exit by calling after him: "And see that he lives through it!"

The Maestro marched them out without looking back, and Thorny was briefly pleased with himself. He caught a glimpse of Jade with her hands clasped over her head,

giving him a "the-winnah" signal from concealment. But he couldn't keep ad libbing his way out of it every time.

Most of all, he dreaded the entrance of Marka, Mela's doll. The Maestro was playing her up, ennobling her, subtly justifying her treachery, at the expense of Andreyev's character. He didn't want to fight back. Marka's role was too important for tampering, and besides, it would be like slapping at Mela to confuse the performance of her doll.

The curtain dipped. The furniture revolved. The stage became a living room. And the curtain rose again.

He barked: "No more arrests; after curfew, shoot on sight!" at the telephone, and hung up.

When he turned, she stood in the doorway, listening. She shrugged and entered with a casual walk while he watched her in suspicious silence. It was the consummation of her treachery. She had come back to him, but as a spy for Piotr. He suspected her only of infidelity and not of treason. It was a crucial scene, and the Maestro could play her either as a treacherous wench, or a reluctant traitor with Andreyev seeming a brute. He watched her warily.

"Well—hello," she said petulantly, after walking around the room.

He grunted coldly. She stayed flippant and aloof. So far, it was as it should be. But the vicious argument was yet to come.

She went to a mirror and began straightening her wind-blown hair. She spoke nervously, compulsively, rattling about trivia, concealing her anxiety in his presence after her betrayal. She looked furtive, haggard, somehow more like the real Mela of today; the Maestro's control of expression was masterful.

"What are you doing here?" he exploded suddenly, interrupting her disjointed spiel.

"I still live here, don't I?"

"You got out."

"Only because you ordered me out."

"You made it clear you wanted to leave."

"Liar!"

"Cheat!"

It went on that way for a while; then he began dumping the contents of several drawers into a suitcase.

"I live here, and I'm staying," she raged.



"Suit yourself, Comrade."

"What're you doing?"

"Moving out, of course."

The battle continued. Still there was no attempt by the Maestro to revise the scene. Had the trouble been corrected? Had his exchange with the lieutenant somehow affected the machine? Something was different. It was becoming a good scene, his best so far.

She was still raving at him when he started for the door. She stopped in mid-sentence, breathless—then shrieked his name and flung herself down on the sofa, sobbing violently. He stopped. He turned and stood with his fists on his hips staring at her. Gradually, he melted. He put the suitcase down and walked back to stand over her, still gruff and glowering.

Her sobbing subsided. She peered up at him, saw his inability to escape, began to smile. She came up slowly, arms sliding around his neck.

"Sasha . . . oh, my Sasha—"

The arms were warm, the lips moist, the woman alive in his embrace. For a moment he doubted his senses. She giggled at him and whispered, "You'll break a rib."

"Mela—"

"Let go, you fool—the scene!" Then, aloud: "Can I stay, darling?"

"Always," he said hoarsely.

"And you won't be jealous again?"

"Never."

"Or question me every time I'm gone an hour or two?"

"Or sixteen. It *was* sixteen hours."

"I'm sorry." She kissed him. The music rose. The scene ended.

"How did you swing it?" he whispered in the clench. "And why?"

"They asked me to. Because of the Maestro." She giggled. "You looked devastated. Hey, you can let go now. The curtain's down."

The mobile furniture had begun to rearrange itself. They scurried off-stage, side-stepping a couch as it rolled past. Jade was waiting for them.

"Great!" she whispered, taking their hands. "That was just great."

"Thanks . . . thanks for sliding me in," Mela answered.

"Take it from here out, Mela—the scenes with Thorny, at least."

"I don't know," she muttered. "It's been so long. Anybody could have ad libbed through that fight scene."

"You can do it. Rick'll keep you cued and prompted. The engineer's here, and they're fussing around with the Maestro. But it'll straighten *itself* out, if you give it a couple more scenes like that to watch."

The second act had been rescued. The supporting cast was still a hazard, and the Maestro still tried to compensate according to audience reaction during Act I, but with a human Marka, the compensatory attempts had less effect, and the interpretive distortions seemed to diminish slightly. The Maestro was piling up new data as the play continued, and reinterpreting.

"It wasn't great," he sighed as they stretched out to relax between acts. "But it was passable."

"Act Three'll be better, Thorny," Mela promised. "We'll rescue it yet. It's just too bad about the first act."

"I wanted it to be tops," he breathed. "I wanted to give them something to think about, something to remember. But now we're fighting to rescue it from being a total flop."

"Wasn't it always like that? You get steamed up to make history, but then you wind up working like crazy just to keep it passable."

"Or to keep from ducking flying groceries sometimes."

She giggled. "Jiggie used to say, 'I went on like the main dish and came off like the toss salad.' " She paused, then added moodily: "The *tough* part of it is—you've *got* to aim high just to hit anywhere at all. It can get to be heartbreaking, too—trying for the sublime every time, and just escaping the ridiculous, or the mediocre."

"No matter how high you aim, you can't hit escape velocity. Ambition is a trajectory with its impact point in oblivion, no matter how high the throw."

"Sounds like a quote."

"It is. From the Satyricon of an ex-Janitor."

"Thorny—?"

"What?"

"I'm going to be sorry tomorrow—but I *am* enjoying it tonight—going through it all again I mean. Living it like a pipe dream. It's no good though. It's opium."

He stared at her for a moment in surprise, said nothing. Maybe it was opium for Mela, but she hadn't started out with a crazy hope that tonight would be the climax and the high-point of a lifetime on the stage. She was filling in to save the show, and it meant nothing to her in terms of a career she had deliberately abandoned. He, however, had hoped for a great portrayal. It *wasn't* great, though. If he worked hard at Act III, it might—as a whole—stand up to his performances of the past. Unless—Unless—

"Think anybody in the audience has guessed yet? About us, I mean?"

She shook her head. "Haven't seen any sign of it," she murmured drowsily. "People see what they expect to see. But it'll leak out tomorrow."

"Why?"

"Your scene with the lieutenant. When you ad libbed out of a jam. There's bound to be a drama critic or maybe a professor out there who read the play ahead of time, and started frowning when you pulled that off. He'll go home and look up his copy of the script just to make sure, and then the cat's out."

"It won't matter by then."

"No."

She wanted a nap or a drowse, and he fell silent. As he watched her relax, some of his bitter disappointment slipped away. It was good just to be acting again, even for one opiate evening. And maybe it was best that he wasn't getting what he wanted. He was even ready to admit to a certain insanity in setting out on such a course.

Perfection and immolation. Now that the perfection wasn't possible, the whole scheme looked like a sick fanatic's nightmare, and he was ashamed. Why had he done it—given in to what had always been only a petulant fantasy, a childish dream? The wish, plus the opportunity, plus the impulse, in a framework of bitterness and in a time of personal transition—it had been enough to bring the crazy yearning out of its cortical wrinkle and start him acting on a dream. A child's dream.

And then the momentum had carried him along. The juggled tapes, the loaded gun, the dirty trick on Jade—and now fighting to keep the show from dying. He had gone down to the river and climbed up on the bridge rail and looked down at the black and swirling tide—and

finally climbed down again because the wind would spoil his swan dive.

He shivered. It scared him a little, to know he could lose himself so easily. What had the years done to him, or what had he done to himself?

He had kept his integrity maybe, but what good was integrity in a vacuum? He had the soul of an actor, and he'd hung onto it when the others were selling theirs, but the years had wiped out the market and he was stuck with it. He had stood firm on principle, and the years had melted the cold glacier of reality from under the principle; still, he stood on it, while the reality ran on down to the sea. He had dedicated himself to the living stage, and carefully tended its grave, awaiting the resurrection.

Old ham, he thought, you've been flickering into mad warps and staggering into dimensions of infrasanity. You took unreality by the hand and led her gallantly through peril and confusion and finally married her before you noticed that she was dead. Now the only decent thing to do was bury her, but her interment would do nothing to get him back through the peril and confusion and on the road again. He'd have to hike. Maybe it was too late to do anything with the rest of a lifetime. But there was only one way to find out. And the first step was to put some mileage between himself and the stage.

If a little black box took over my job, Rick had said, I'd go to work making little black boxes.

Thorny realized with a slight start that the technician had meant it. Mela had done it, in a sense. So had Jade. Especially Jade. But that wasn't the answer for him, not now. He'd hung around too long mourning the dead, and he needed a clean, sharp break. Tomorrow he'd fade out of sight, move away, pretend he was twenty-one again, and start groping for something to do with a lifetime. How to keep eating until he found it—that would be the pressing problem. Unskilled laborers were hard to find these days, but so were unskilled jobs. Selling his acting talent for commercial purposes would work only if he could find a commercial purpose he could believe in and live for, since his talent was not the surface talent of a schauspieler. It would be a grueling search, for he had never bothered to believe in anything but theater.

Mela stirred suddenly. "Did I hear somebody call me?" she muttered. "This racket—!" She sat up to look around.

He grunted doubtfully. "How long till curtain?" he asked.

She arose suddenly and said, "Jade's waving me over. See you in the act, Thorny."

He watched Mela hurry away, he glanced across the floor at Jade who waited for her in the midst of a small conference, he felt a guilty twinge. He'd cost them money, trouble, and nervous sweat, and maybe the performance endangered the run of the show. It was a rotten thing to do, and he was sorry, but it couldn't be undone, and the only possible compensation was to deliver a best-possible Act III and then get out. Fast. Before Jade found him out and organized a lynch mob.

After staring absently at the small conference for a few moments, he closed his eyes and drowsed again.

Suddenly he opened them. Something about the conference group—something peculiar. He sat up and frowned at them again. Jade, Mela, Rick, and Fera, and three strangers. Nothing peculiar about that. Except . . . let's see . . . the thin one with the scholarly look—that would be the programming engineer, probably. The beefy, healthy fellow with the dark business suit and the wandering glance—Thorny couldn't place him—he looked out of place backstage. The third one seemed familiar somehow, but he, too, looked out of place—a chubby little man with no necktie and a fat cigar, he seemed more interested in the backstage rush than in the proceedings of the group. The beefy gent kept asking him questions, and he muttered brief answers around his cigar while watching the stagehands' parade.

Once when answering he took his cigar out of his mouth and glanced quickly across the floor in Thorny's direction. Thorny's direction. Thorny stiffened, felt bristles rise along his spine. The chubby little gent was—

—The depot clerk!

Who had issued him the extra tape and the splices. Who could put the finger on the trouble right away, and was undoubtedly doing it.

Got to get out. Got to get out fast. The beefy fellow was either a cop or a private investigator, one of several hired by Smithfield. Got to run, got to hide, got to—Lynch mob.

"Not through that door, buddy, that's the stage; what're you— Oh, Thorny! It's not time to go on."

"Sorry," he grunted at the prop man and turned away. The light flashed, the buzzer sounded faintly.

"Now it's time," the prop man called after him.

Where was he going? And what good would it do?

"Hey, Thorny! The buzzer. Come back. It's line-up. You're on when the curtain lifts . . . hey!"

He paused, then turned around and went back. He went onstage and took his place. She was already there, staring at him strangely as he approached.

"You didn't do it, did you, Thorny?" she whispered.

He gazed at her in tight-lipped silence, then nodded.

She looked puzzled. She looked at him as if he were no longer a person, but a peculiar object to be studied. Not scornful, nor angry, nor righteous—just puzzled.

"Guess I was nuts," he said lamely.

"Guess you were."

"Not too much harm done, though," he said hopefully.

"The wrong people saw the second act, Thorny. They walked out."

"Wrong people?"

"Two backers and a critic."

"Oh?"

He stood stunned. She stopped looking at him then and just stood waiting for the curtain to rise, her face showing nothing but a puzzled sadness. It wasn't her show, and she had nothing in it but a doll that would bring a royalty check or two, and now herself as a temporary substitute for the doll. The sadness was for him. Contempt he could have understood.

The curtain lifted. A sea of dim faces beyond the footlights. And he was Andreyev, chief of a Soviet police garrison, loyalist servant of a dying cause. It was easy to stay in the role this time, to embed his ego firmly in the person of the Russian cop and live a little of the last century. For the ego was more comfortable there than in the skin of Ryan Thornier—a skin that might soon be sent to the tannery, judging by the furtive glances that were coming from backstage. It might even be comfortable to remain Andreyev after the performance, but that was a sure way to get Napoleon Bonaparte for a roommate.

There was no change of setting between scenes *i* and *ii*, but only a dip of the curtain to indicate a time-lapse and

permit a change of cast. He stayed on stage, and it gave him a moment to think. The thoughts weren't pleasant.

Backers had walked out. Tomorrow the show would close unless the morning teleprint of the *Times* carried a rave review. Which seemed wildly improbable. Critics were jaded. Jaded tastes were apt to be impatient. They would not be eager to forgive the first act. He had wrecked it, and he couldn't rescue it.

Revenge wasn't sweet. It tasted like rot and a sour stomach.

*Give them a good third act. There's nothing more you can do.* But even that wouldn't take away the rotten taste.

*Why did you do it, Thorny?* Rick's voice, whispering from the booth and in his earplug prompter.

He glanced up and saw the technician watching him from the small window of the booth. He spread his hands in a wide shrugging gesture, as if to ask: How can I tell you, what can I do?

*Go on with it, what else?* Rick whispered, and withdrew from the window.

The incident seemed to confirm that Jade intended for him to finish it, anyhow. She could scarcely intend otherwise. She was in it with him, in a sense. If the audience found out the play had a human stand-in, and if the critics didn't like the show, they might pounce on the producer who "perpetrated such an impossible substitution"—even harder than they'd pounce on him. She had gambled on him, and in spite of his plot to force her into such a gamble, it was her show, and her responsibility, and she'd catch the brunt of it. Critics, owners, backers, and public—they didn't care about "blame," didn't care about excuses or reasons. They cared about the finished product, and if they didn't like it, the responsibility for it was clear.

As for himself? A cop waiting backstage. Why? He hadn't studied the criminal code, but he couldn't think of any neat little felonious label that could be pinned on what he'd done. Fraud? Not without an exchange of money or property, he thought. He'd been after intangibles, and the law was an earthy thing; it became confused when motives carried men beyond assaults on property or person, into assaults on ideas or principles. Then it passed the buck to psychiatry.

Maybe the beefy gent wasn't a cop at all. Maybe he was a collector of maniacs.

Thorny didn't much care. The dream had tumbled down, and he'd just have to let the debris keep falling about him until he got a chance to start climbing out of the wreckage. It was the end of something that should have ended years ago, and he couldn't get out until it finished collapsing.

The curtain lifted. Scene *ii* was good. Not brilliant, but good enough to make them stop snapping their gum and hold them locked in their seats, absorbed in their identity with Andreyev.

Scene *iii* was his Gethsemane—when the mob besieged the public offices while he waited for word of Marka and an answer to his offer of a truce with the guerrilla forces. The answer came in one word.

"*Nyet.*"

His death sentence. The word that bound him over to the jackals in the streets, the word that cast him to the ravening mob. The mob had a way: the mob was collecting officials and mounting them. He could see their collection from the window, looking across the square, and he discussed it with an aide. Nine men impaled on the steel spikes of the heavy grillwork fence in front of the Regional Soviet offices. The mob seized another specimen with its thousand hands and mounted it carefully. It lifted the specimen into a sitting position over a two-foot spike, then dropped him on it. Two specimens still squirmed.

He'd cheat the mob, of course. There were the barricades in the building below, and there would be plenty of time to meet death privately and chastely before the mob tore its way inside. But he delayed. He waited for word from Marka.

Word came. Two guards burst in.

"She's here, Comrade, she's come!"

Come with the enemy, they said. Come betraying him, betraying the state. *Impossible!* But the guard insisted.

Berserk fury, and refusal to believe. With a low snarl, he drew the automatic, shot the bearer of bad tidings through the heart.

With the crash of the gunshot, the mannequin crumpled. The explosion startled a sudden memory out of hiding, and he remembered: the second cartridge in the clip—*not a blank!* He had forgotten to unload the deadly round.

For an instant he debated firing it into the fallen man-



nequin as a way to get rid of it, then dismissed the notion and obeyed the script. He stared at his victim and wilted, letting the gun slip from his fingers and fall to the floor. He staggered to the window to stare out across the square. He covered his face with his hands, awaited the transition curtain.

The curtain came. He whirled and started for the gun.

*No, Thorny, no!* came Rick's frantic whisper from the booth. *To the ikon . . . the ikon!*

He stopped in mid-stage. No time to retrieve the gun and unload. The curtain had only dipped and was starting up again. Let Mela get rid of the round, he thought. He crossed to the shrine, tearing open his collar, rumpling his hair. He fell to his knees before the ancient ikon, in dereliction before God of an older Russia, a Russia that survived as firmly in fierce negation as it had survived as well in downfall as in victory; it could never be excised, but only eaten away or slowly transmuted by time and gentle pressures of rain wearing the rock.

There was a burst of Lenin beneath the ikon. And there was a burst of Harvey Smithfield beneath the Greek players' masks on the wall of D'Uccia's office. The signs of the times, and the signs of the timeless, and the cultural heartbeat pulsed to the rhythm of centuries. He had resisted the times as they took a sharp turn in direction, but no man could swim long against the tide as it plodded its zigzag course into timelessness. And the sharp deflections in the course were deceptive—for all of them really wound their way downstream. No man ever added his bit to the flow by spending all his effort to resist the current. The tide would tire him and take him into oblivion while the world flowed on.

Marka, Boris, Piotr had entered, and he had turned to stare at them without understanding. The mockery followed, and the harsh laughter, as they pushed the once haughty but now broken chieftain about the stage like a dazed animal unable to respond. He rebounded from one to another of them, as they prodded him to dispel the trancelike daze.

"Finish your prayer, Comrade," said Mela, picking up the gun he'd dropped.

As he staggered close to Mela, he found his chance, and whispered quickly: "The gun, Mela—eject the first cartridge. Eject it, quickly."

He was certain she heard him, although she showed no reaction—unless the slight flicker of her eyes had been a quick glance at the gun. Had she understood? A moment later, another chance to whisper.

"The next bullet's real. Work the slide. Eject it."

He stumbled as Piotr pushed him, fell against a heavy couch, slid down, and stared at them. Piotr went to open the window and shout an offer to the mob below. A bull-roar arose from the herd outside. They hauled him to the window as a triumphal display.

"See, Comrade?" growled the guerrilla. "Your faithful congregation awaits you."

Marka closed the windows. "I can't stand that sight!" she cried.

"Take him to his people," the leader ordered.

"No—" Marka brought up the gun, shook her head fiercely. "I won't let you do that. Not to the mob."

Piotr growled a curse. "They'll have him anyway. They'll be coming up here to search."

Thorny stared at the actress with a puzzled frown. Still she hadn't ejected the cartridge. And the moment was approaching—a quick bullet to keep him from the mob, a bit of hot mercy flung hastily to him by the woman who had enthralled him and used him and betrayed him.

She turned toward him with the gun, and he began to back away.

"All right, Piotr—if they'll get him anyway—"

She moved a few steps toward him as he backed to a corner. *The live round, Mela, eject it!*

Then her foot brushed a copper bus-lug, and he saw the faint little jet of sparks. Eyes of glass, flesh of airfoam plastic, nerves of twitching electron streams.

Mela was gone. This was her doll. Maybe the real Mela couldn't stomach it after she'd found what he'd done, or maybe Jade had called her off after the first scene of the third act. A plastic hand held the gun, and a tiny flexible solenoid awaited the pulse that would tighten the finger on the trigger. Terror lanced through him.

*Cue*, Thorny, *cue!* whispered his earplug.

The doll had to wait for his protest before it could fire. It had to be cued. His eyes danced about the stage, looking for a way out. Only an instant to decide.

He could walk over and take the gun out of the doll's

hand without giving it a cue—betraying himself to the audience and wrecking the final moment of the show.

He could run for it, cue her, and hope she missed, falling after the shot. But he'd fall on the lugs that way, and come up shrieking.

*For God's sake, Thorny!* Rick was howling. *The cue, the cue!*

He stared at the gun and swayed slightly from side to side. The gun swayed with him—slightly out of phase. A second's delay, no more—swayed with him—slightly out of phase. A second's delay, no more—

"Please, Marka—" he called, swaying faster.

The finger tensed on the trigger. The gun moved in a search pattern, as he shifted to and fro. It was risky. It had to be precisely timed. It was like dancing with a cobra. He wanted to flee.

*You faked the tape, you botched the show, you came out second best to a system you hated,* he reminded himself. *And you even loaded the gun. Now if you can't risk it—*

He gritted his teeth, kept up the irregular weaving motion, then—

"Please, Marka . . . no, no, nooo!"

A spiked fist hit him somewhere around the belt, spun him around, and dropped him. The sharp cough of the gun was only a part of the blow. Then he was lying crumpled on his side in the chalked safety area, bleeding and cursing softly. The scene continued. He started to cry out, but checked the shout in his throat. Through a haze, he watched the others move on toward the finale, saw the dim sea of faces beyond the lights. Bullet punched through his side somewhere.

Got to stop squirming. Can't have a dead Andreyev floundering about like a speared fish on the stage. Wait a minute—just another minute—hang on.

But he couldn't. He clutched at his side and felt for the wound. Hard to feel through all the stickiness. He wanted to tear his clothes free to get at it and stop the bleeding, but that was no good either. They'd accept a mannequin fumbling slightly in a death agony, but the blood wouldn't go over so well. Mannequins didn't bleed. Didn't they see it anyway? They had to see it. Clever gimmick, they'd think. Tube of red ink, maybe. Realism is the milieu of—

He twisted his hand in his belt, drew it up strangle-tight around his waist. The pain got worse for a moment, but it seemed to slow the flow of blood. He hung onto it, gritting his teeth, waiting.

He knew about where it hit him, but it was harder to tell where it had come out. And what it had taken with it on the way. Thank God for the bleeding. Maybe he wasn't doing much of it inside.

He tried to focus on the rest of the stage. Music was rising somewhere. Had they all walked off and left him? But no—there was Piotr, through the haze. Piotr approached his chair of office—heavy, ornate, antique. Once it had belonged to a noble of the czar. Piotr, perfectly cold young machine, in his triumph—inspecting the chair.

A low shriek came from backstage somewhere. Mela. Couldn't she keep her mouth shut for half a minute? Probably spotted the blood. Maybe the music drowned the squeal.

Piotr mounted the single step and turned. He sat down gingerly in the chair of empire, testing it, and smiling victory. He seemed to find the chair comfortable.

"I must keep this, Marka," he said.

Thorny wheezed a low curse at him. He'd keep it all right, until the times went around another twist in the long old river. And welcome to it—judging by the thundering applause.

And the curtain fell slowly to cover the window of the stage.

Feet trouped past him, and he croaked "Help!" a couple of times, but the feet keep going. The mannequins, marching off to their packing cases.

He got to his feet alone, and went black. But when the blackness dissolved, he was still standing there, so he staggered toward the exit. They were rushing toward him—Mela and Rick and a couple of the crew. Hands grabbed for him, but he fought them off.

"I'll walk by myself now!" he growled.

But the hands took him anyway. He saw Jade and the beefy gent, tried to lurch toward them and explain everything, but she went even whiter and backed away. *I must look a bloody mess*, he thought.

"I was trying to duck. I didn't want to—"

"Save your breath," Rick told him. "I saw you. Just hang on."

They got him onto a doll packing case, and he heard somebody yelling for a doctor from the departing audience, and then a lot of hands started scraping at his side and tugging at him.

"Mela—"

"Right here, Thorny. I'm here."

And after a while she was still there, but sunlight was spilling across the bed, and he smelled faint hospital odors. He blinked at her for several seconds before he found a voice.

"The show?" he croaked.

"They panned it," she said softly.

He closed his eyes again and groaned.

"But it'll make dough."

He blinked at her and gaped.

"Publicity. Terrific. Shall I read you the reviews?"

He nodded, and she reached for the papers. All about the madman who bled all over the stage. He stopped her halfway through the first article. It was enough. The audience had begun to catch on toward the last lines of the play, and the paging of a surgeon had confirmed the suspicion.

"You missed the bedlam backstage," she told him. "It was quite a mess."

"But the show won't close?"

"How can it? With all the morbidity for pulling power. If it closes, it'll be with the Peltier performance to blame."

"And Jade—?"

"Sore. Plenty sore. Can you blame her?"

He shook his head. "I didn't want to hurt anybody. I'm sorry."

She watched him in silence for a moment, then: "You can't flounder around like you've been doing, Thorny, without somebody getting hurt, without somebody hating your guts, getting trampled on. You just can't."

It was true. When you hung onto a piece of the past, and just hung onto it quietly, you only hurt yourself. But when you started trying to bludgeon a place for it in the present, you began knocking over the bystanders.

"Theater's dead, Thorny. Can't you believe that now?"

He thought about it a little, and shook his head. It wasn't dead. Only the form was changed, and maybe not

permanently at that. He'd thought of it first last night, before the ikon. There were things of the times, and a few things that were timeless. The times came as a result of a particular human culture. The timeless came as a result of any human culture at all. And Cultural Man was a showman. He created display windows of culture for an audience of men, and paraded his aspirations and ideals and purposes thereon, and the displays were necessary to the continuity of the culture, to the purposeful orientation of the species.

Beyond one such window, he erected an altar, and placed a priest before it to chant a liturgical description of the heart-reasoning of his times. And beyond another window, he built a stage and set his talking dolls upon it to live a dramaturgical sequence of wishes and woes of his times.

True, the priests would change, the liturgy would change, and the dolls, the dramas, the displays—but the windows would never—no never—be closed as long as Man outlived his members, for only through such windows could transient men see themselves against the background of a broader sweep, see man encompassed by Man. A perspective not possible without the windows.

Dramaturgy. Old as civilized Man. Outlasting forms and techniques and applications. Outlasting even current popular worship of the Great God Mechanism, who was temporarily enshrined while still being popularly misunderstood. Like the Great God Commerce of an earlier century, and the God Agriculture before him.

Suddenly he laughed aloud. "If they used human actors today, it would be a pretty moldy display. Not even *true*, considering the times."

By the time another figure lounged in his doorway, he had begun to feel rather expansive and heroic about it all. When a small cough caused him to glance up, he stared for a moment, grinned broadly, then called: "Ho, Richard! Come in. Here . . . sit down. Help me decide on a career, eh? Heh, heh—" He waved the classified section and chuckled. "What kind of little black boxes can an old ham—"

He paused. Rick's expression was chilly, and he made no move to enter. After a moment he said: "I guess there'll always be a sucker to rerun this particular relay race."

"Race?" Thorny gathered a slow frown.

"Yeah. Last century, it was between a Chinese abacus operator and an IBM machine. They really had a race, you know."

"Now see here—"

"And the century before that, it was between a long-hand secretary and a typewriting machine."

"If you came here to—"

"And before that, the hand-weavers against the automatic looms."

"Nice to have seen you, Richard. On your way out, would you ask the nurse to—"

"Break up the looms, smash the machines, picket the offices with typewriters, keep adding machines out of China! So then what? Try to be a better tool than a tool?"

Thorny rolled his head aside and glowered at the wall. "All right. I was wrong. What do you want to do? Gloat? Moralize?"

"No. I'm just curious. It keeps happening—a specialist trying to compete with a high-level specialist's tools. Why?"

"*Higher level?*" Thorny sat up with a snarl, groaned, caught at his side and sank back again, panting.

"Easy, old man," Rick said quietly. "Sorry. Higher organizational-level, I meant. Why do you keep on doing it?"

Thorny lay silent for a few moments, then: "Status jealousy. Even hawks try to drive other hawks out of their hunting grounds. Fight off competition."

"But you're no hawk. And a machine isn't competition."

"Cut it out, Rick. What did you come here for?"

Rick glanced at the toe of his shoe, snickered faintly, and came on into the room. "Thought you might need some help finding a job," he said. "When I looked in the door and saw you lying there looking like somebody's King Arthur, I got sore again." He sat restlessly on the edge of a chair and watched the old man with mingled sadness, irritation, and affection.

"You'd help me . . . find a job?"

"Maybe. A job, not a permanent niche."

"It's too late to find a permanent niche."

"It was too late when you were born, old man! There isn't any such thing—hasn't been, for the last century.

Whatever you specialize in, another specialty will either gobble you up, or find a way to replace you. If you get what looks like a secure niche, somebody'll come along and wall you up in it and write your epitaph on it. And the more specialized a society gets, the more dangerous it is for the pure specialist. You think an electronic engineer is any safer than an actor? Or a ditch-digger?"

"I don't know. It's not fair. A man's career—"

"You've always got one specialty that's safe."

"What's that?"

"The specialty of creating new specialties. Continuously. Your own."

"But that's—" He started to protest, to say that such a concept belonged to the highly trained few, to the technical elite of the era, and that it wasn't specialization, but generalization. But why to the few? The specialty of creating new specialties—

"But that's—"

"More or less a definition of Man, isn't it?" Rick finished for him. "Now about the job—"

So maybe you don't start from the bottom after all, he decided. You start considerably above the lemur, the chimpanzee, the orangutan, the Maestro—if you ever start at all.



# THE CAVE OF NIGHT

---

BY JAMES E. GUNN (1923- )

GALAXY SCIENCE FICTION  
FEBRUARY

*James E. Gunn is currently professor of English at the University of Kansas, an institution he has been affiliated with in various capacities since 1955. As Professor Gunn he is best known for such important books about science fiction as **ALTERNATE WORLDS: THE ILLUSTRATED HISTORY OF SCIENCE FICTION** and **ISAAC ASIMOV: THE FOUNDATION OF SCIENCE FICTION**. His peers honored him with the Pilgrim Award of the Science Fiction Research Association in 1976, an organization he served as President from 1980 to 1982.*

*As a writer of sf he is the author of nearly twenty novels and short story collections, which include such important works as **THE LISTENERS** (1972), **THE DREAMERS** (1980), and **THE END OF THE DREAM** (1975). His real strength is in the short story/novelette length, and many of his novels are fix-ups of shorter works. He is also an excellent anthologist whose four-volume set titled **THE ROAD TO SCIENCE FICTION** (1977-1982) is a landmark work in the field. And he still found time to serve the Science Fiction Writers of America as their President from 1971-1972.*

*Isaac, it's almost one year to the day of the Challenger disaster as I write these words, a grim anniversary that makes this excellent story even more interesting. (MHG)*

*Jim Gunn is one of the most lovable guys in a field replete with lovable guys. He wrote a biography of me entitled **ISAAC ASIMOV: THE FOUNDATIONS OF SCIENCE FICTION** (Oxford University Press. 1982),*

which I found fascinating. I won't go as far as to say it was his most important book, but it's the one I liked best, despite the fact that the editor of the book-series wrote an introduction which I found most offensive.

I would like to add something to Marty's mention of the Challenger disaster. In that, the seven astronauts at least died almost instantaneously and, we can all hope, essentially painlessly. The Apollo 13 near-disaster (do you remember?) had the potentiality of being much worse. Three astronauts managed to maneuver their damaged vessel back to a safe landing to the relief of the whole world. But what if they had tried and failed and were forced to remain in space and in communication with Earth without hope of rescue—

Well, read Jim's story. (IA)

The phrase was first used by a poet disguised in the cynical hide of a newspaper reporter. It appeared on the first day and was widely reprinted. He wrote:

*"At eight o'clock, after the Sun has set and the sky is darkening, look up! There's a man up there where no man has ever been.*

*"He is lost in the cave of night . . ."*

The headlines demanded something short, vigorous and descriptive. That was it. It was inaccurate, but it stuck.

If anybody was in a cave, it was the rest of humanity. Painfully, triumphantly, one man had climbed out. Now he couldn't find his way back into the cave with the rest of us.

What goes up doesn't always come back down.

That was the first day. After it came twenty-nine days of agonized suspense.

*The cave of night.* I wish the phrase had been mine.

That was it, the tag, the symbol. It was the first thing a man saw when he glanced at the newspaper. It was the way people talked about it: "What's the latest about the cave?" It summed it all up, the drama, the anxiety, the hopes.

Maybe it was the Floyd Collins influence. The papers dug up their files on that old tragedy, reminiscing, comparing; and they remembered the little girl—Kathy Fiscus, wasn't it?—who was trapped in that abandoned, California drain pipe; and a number of others.

Periodically, it happens, a sequence of events so accidentally dramatic that men lose their hatreds, their terrors, their shynesses, their inadequacies, and the human race momentarily recognizes its kinship.

The essential ingredients are these: A person must be in unusual and desperate peril. The peril must have duration. There must be proof that the person is still alive. Rescue attempts must be made. Publicity must be widespread.

One could probably be constructed artificially, but if the world ever discovered the fraud, it would never forgive.

Like many others, I have tried to analyze what makes a niggling, squabbling, callous race of beings suddenly share that most human emotion of sympathy, and, like them, I have not succeeded. Suddenly a distant stranger will mean more than their own comfort. Every waking moment, they pray: Live, Floyd! Live, Kathy! Live, Rev!

We pass on the street, we who would not have nodded, and ask, "Will they get there in time?"

Optimists and pessimists alike, we hope so. We all hope so.

In a sense, this one was different. This was purposeful. Knowing the risk, accepting it because there was no other way to do what had to be done, Rev had gone into the cave of night. The accident was that he could not return.

The news came out of nowhere—literally—to an unsuspecting world. The earliest mention the historians have been able to locate was an item about a ham radio operator in Davenport, Iowa. He picked up a distress signal on a sticky-hot June evening.

The message, he said later, seemed to fade in, reach a peak, and fade out:

"... and fuel tanks empty. —ceiver broke . . . transmitting in clear so someone can pick this up, and . . . no way to get back . . . stuck . . ."

A small enough beginning.

The next message was received by a military base radio watch near Fairbanks, Alaska. That was early in the morning. Half an hour later, a night-shift worker in Boston heard something on his short-wave set that sent him rushing to the telephone.

That morning, the whole world learned the story. It broke over them, a wave of excitement and concern.

Orbiting 1,075 miles above their heads was a man, an officer of the United States Air Force, in a fuelless spaceship.

All by itself, the spaceship part would have captured the world's attention. It was achievement as monumental as anything Man has ever done and far more spectacular. It was liberation from the tyranny of Earth, this jealous mother who had bound her children tight with the apron strings of gravity.

Man was free. It was a symbol that nothing is completely and finally impossible if Man wants it hard enough and long enough.

There are regions that humanity finds peculiarly congenial. Like all Earth's creatures, Man is a product and a victim of environment. His triumph is that the slave became the master. Unlike more specialized animals, he distributed himself across the entire surface of the Earth, from the frozen Antarctic continent to the Arctic icecap.

Man became an equatorial animal, a temperate zone animal, an arctic animal. He became a plain dweller, a valley dweller, a mountain dweller. The swamp and the desert became equally his home.

Man made his own environment.

With his inventive mind and his dexterous hands, he fashioned it, conquered cold and heat, dampness, aridness, land, sea, air. Now with his science, he had conquered everything. He had become independent of the world that bore him.

It was a birthday cake for all mankind, celebrating its coming of age.

Brutally, the disaster was icing on the cake.

But it was more, too. When everything is considered, perhaps it was the aspect that, for a few, brief days, united humanity and made possible what we did.

It was a sign: Man is never completely independent of Earth; he carries with him his environment; he is always and forever a part of humanity. It was a conquest mellowed by a confession of mortality and error.

It was a statement: Man has within him the qualities of greatness that will never accept the restraints of circumstance, and yet he carries, too, the seeds of fallibility that we all recognize in ourselves.

Rev was one of us. His triumph was our triumph; his peril—more fully and finely—was our peril.

Reverdy L. McMillen, III, first lieutenant, U.S.A.F. Pilot. Rocket jockey. Man. Rev. He was only a thousand miles away, calling for help, but those miles were straight up. We got to know him as well as any member of our own family.

The news came as a great personal shock to me. I knew Rev. We had become good friends in college, and fortune had thrown us together in the Air Force, a writer and a pilot, I had got out as soon as possible, but Rev had stayed in. I knew, vaguely, that he had been testing rocket-powered airplanes with Chuck Yeager. But I had no idea that the rocket program was that close to space.

Nobody did. It was a better-kept secret than the Manhattan Project.

I remember staring at Rev's picture in the evening newspaper—the straight black hair, the thin, rakish mustache, the Clark Gable ears, the reckless, rueful grin—and I felt again, like a physical thing, his great joy in living. It expressed itself in a hundred ways. He loved widely, but with discrimination. He ate well, drank heartily, reveled in expert jazz and artistic inventiveness, and talked incessantly.

Now he was alone and soon all that might be extinguished. I told myself that I would help.

That was a time of wild enthusiasm. Men mobbed the Air Force Proving Grounds at Cocoa, Florida, wildly volunteering their services. But I was no engineer. I wasn't even a welder or a riveter. At best, I was only a poor word mechanic.

But words, at least, I could contribute.

I made a hasty verbal agreement with a local paper and caught the first plane to Washington, D. C. For a long time, I liked to think that what I wrote during the next few days had something to do with subsequent events, for many of my articles were picked up for reprint by other newspapers.

The Washington fiasco was the responsibility of the Senate Investigating Committee. It subpoenaed everybody in sight—which effectively removed them from the vital work they were doing. But within a day, the Com-

mittee realized that it had bitten off a bite it could neither swallow nor spit out.

General Beauregard Finch, head of the research and development program, was the tough morsel the Committee gagged on. Coldly, accurately, he described the development of the project, the scientific and technical research, the tests, the building of the ship, the training of the prospective crewmen, and the winnowing of the volunteers down to one man.

In words more eloquent because of their clipped precision, he described the takeoff of the giant three-stage ship, shoved upward on a lengthening arm of combining hydrazine and nitric acid. Within fifty-six minutes, the remaining third stage had reached its orbital height of 1,075 miles.

It had coasted there. In order to maintain that orbit, the motors had to flicker on for fifteen seconds.

At that moment, disaster laughed at Man's careful calculations.

Before Rev could override the automatics, the motors had flamed for almost half a minute. The fuel he had depended upon to slow the ship so that it would drop, reenter the atmosphere and be reclaimed by Earth was almost gone. His efforts to counteract the excess speed resulted only in an approximation of the original orbit.

The fact was this: Rev was up there. He would stay there until someone came and got him.

And there was no way to get there.

The Committee took that as an admission of guilt and incompetence; they tried to lever themselves free with it, but General Finch was not to be intimidated. A manned ship had been sent up because no mechanical or electronic computer could contain the vast possibilities for decision and action built into a human being.

The original computer was still the best all-purpose computer.

There had been only one ship built, true. But there was good reason for that, a completely practical reason—money.

Leaders are, by definition, ahead of the people. But this wasn't a field in which they could show the way and wait for the people to follow. This was no expedition in ancient ships, no light exploring party, no pilot-plant

operation. Like a parachute jump, it had to be successful the first time.

This was an enterprise into new, expensive fields. It demanded money (billions of dollars), brains (the best available), and the hard, dedicated labor of men (thousands of them).

General Finch became a national hero that afternoon. He said, in bold words, "With the limited funds you gave us, we have done what we set out to do. We have demonstrated that space flight is possible, that a space platform is feasible.

"If there is any inefficiency, if there is any blame for what has happened, it lies at the door of those who lacked confidence in the courage and ability of their countrymen to fight free of Earth to the greatest glory. Senator, how did you vote on that?"

But I am not writing a history. The shelves are full of them. I will touch on the international repercussions only enough to show that the event was no more a respecter of national boundaries than was Rev's orbiting ship.

The orbit was almost perpendicular to the equator. The ship traveled as far north as Nome, as far south as Little America on the Antarctic Continent. It completed one giant circle every two hours. Meanwhile, the Earth rotated beneath. If the ship had been equipped with adequate optical instruments, Rev could have observed every spot on Earth within twenty-four hours. He could have seen fleets and their dispositions, aircraft carriers and the planes taking off their decks, troop maneuvers.

In the General Assembly of the United Nations, the Russian ambassador protested this unwarranted and illegal violation of its national boundaries. He hinted darkly that it would not be allowed to continue. The U.S.S.R. had not been caught unprepared, he said. If the violation went on—"every few hours!"—drastic steps would be taken.

World opinion reared up in indignation. The U.S.S.R. immediately retreated and pretended, as only it could, that its belligerence had been an unwarranted inference and that it had never said anything of the sort, anyway.

This was not a military observer above our heads. It was a man who would soon be dead unless help reached him.

A world offered what it had. Even the U.S.S.R. announced that it was outfitting a rescue ship, since its space program was already on the verge of success. And the American public responded with more than a billion dollars within a week. Congress appropriated another billion. Thousands of men and women volunteered.

The race began.

Would the rescue party reach the ship in time? The world prayed.

And it listened daily to the voice of a man it hoped to buy back from death.

The problem shaped up like this:

The trip had been planned to last for only a few days. By careful rationing, the food and water might be stretched out for more than a month, but the oxygen, by cutting down activity to conserve it, couldn't possibly last more than thirty days. That was the absolute outside limit.

I remember reading the carefully detailed calculations in the paper and studying them for some hopeful error. There was none.

Within a few hours, the discarded first stage of the ship had been located floating in the Atlantic Ocean. It was towed back to Cocoa, Florida. Almost a week was needed to find and return to the Proving Grounds the second stage, which had landed 906 miles away.

Both sections were practically undamaged; their fall had been cushioned by ribbon parachute. They could be cleaned, repaired and used again. The trouble was the vital third stage—the nose section. A new one had to be designed and built within a month.

Space-madness became a new form of hysteria. We read statistics, we memorized insignificant details, we studied diagrams, we learned the risks and the dangers and how they would be met and conquered. It all became part of us. We watched the slow progress of the second ship and silently, tautly, urged it upward.

The schedule overhead became part of everyone's daily life. Work stopped while people rushed to windows or outside or to their television sets, hoping for a glimpse, a glint from the high, swift ship, so near, so untouchably far.

And we listened to the voice from the cave of night:

"I've been staring out the portholes. I never tire of



that. Through the one on the right, I see what looks like a black velvet curtain with a strong light behind it. There are pinpoint holes in the curtain and the light shines through, not winking the way stars do, but steady. There's no air up here. That's the reason. The mind can understand and still misinterpret.

"My air is holding out better than I expected. By my figures, it should last twenty-seven days more. I shouldn't use so much of it talking all the time, but it's hard to stop. Talking, I feel as if I'm still in touch with Earth, still one of you, even if I am way up here.

"Through the left-hand window is San Francisco Bay, looking like a dark, wandering arm extended by the ocean octopus. The city itself looks like a heap of diamonds with trails scattered from it. It glitters up cheerfully, an old friend. It misses me, it says. Hurry home, it says. It's gone now, out of sight. Good-bye, Frisco!

"Do you hear me down there? Sometimes I wonder. You can't see me now. I'm in the Earth's shadow. You'll have to wait hours for the dawn. I'll have mine in a few minutes.

"You're all busy down there. I know that. If I know you, you're all worrying about me, working to get me down, forgetting everything else. You don't know what a feeling that is. I hope to Heaven you never have to, wonderful thought it is.

"Too bad the receiver was broken, but if it had to be one or the other, I'm glad it was the transmitter that came through. There's only one of me. There are billions of you to talk to.

"I wish there were some way I could be sure you were hearing me. Just that one thing might keep me from going crazy."

Rev, you were one in millions. We read all about your selection, your training. You were our representative, picked with our greatest skill.

Out of a thousand who passed the initial rigid requirements for education, physical and emotional condition and age, only five could qualify for space. They couldn't be too tall, too stout, too young, too old. Medical and psychiatric tests weeded them out.

One of the training machines—Lord, how we studied this—reproduces the acceleration strains of a blasting

rocket. Another trains men for maneuvering in the weightlessness of space. A third duplicates the cramped, sealed conditions of a spaceship cabin. Out of the final five, you were the only one who qualified.

No, Rev, if any of us could stay sane, it was you.

There were thousands of suggestions, almost all of them useless. Psychologists suggested self-hypnotism; cultists suggested yoga. One man sent in a detailed sketch of a giant electromagnet with which Rev's ship could be drawn back to Earth.

General Finch had the only practical idea. He outlined a plan for letting Rev know that we were listening. He picked out Kansas City and set the time. "Midnight," he said. "On the dot. Not a minute earlier or later. At that moment, he'll be right overhead."

And at midnight, every light in the city went out and came back on and went out and came back on again.

For a few awful moments, we wondered if the man up there in the cave of night had seen. Then came the voice we knew now so well that it seemed it had always been with us, a part of us, our dreams and our waking.

The voice was husky with emotion:

"Thanks . . . Thanks for listening. Thanks, Kansas City. I saw you winking at me. I'm not alone. I know that now. I'll never forget. Thanks."

And silence then as the ship fell below the horizon. We pictured it to ourselves sometimes, continually circling the Earth, its trajectory exactly matching the curvature of the globe beneath it. We wondered if it would ever stop.

Like the Moon, would it be a satellite of the Earth forever?

We went through our daily chores like automatons while we watched the third stage of the rocket take shape. We raced against a dwindling air supply, and death raced to catch a ship moving at 15,800 miles per hour.

We watched the ship grow. On our television screens, we saw the construction of the cellular fuel tanks, the rocket motors, and the fantastic multitude of pumps, valves, gauges, switches, circuits, transistors, and tubes.

The personnel space was built to carry five men instead of one man. We watched it develop, a Spartan simplicity in the middle of the great complex, and it was as if we ourselves would live there, would watch those dials and

instruments, would grip those chair-arm controls for the infinitesimal sign that the automatic pilot had faltered, would feel the soft flesh and the softer internal organs being wrenched away from the unyielding bone, and would hurtle upward into the cave of night.

We watched the plating wrap itself protectively around the vitals of the nose section. The wings were attached; they would make the ship a huge, metal glider in its unpowered descent to Earth after the job was done.

We met the men who would man the ship. We grew to know them as we watched them train, saw them fighting artificial gravities, testing spacesuits in simulated vacuums, practicing maneuvers in the weightless condition of free fall.

That was what we lived for.

And we listened to the voice that came to us out of the night:

"Twenty-one days. Three weeks. Seems like more. Feel a little sluggish, but there's no room for exercise in a coffin. The concentrated foods I've been eating are fine, but not for a steady diet. Oh, what I'd give for a piece of home-baked apple pie!

"The weightlessness got me at first. Felt I was sitting on a ball that was spinning in all directions at once. Lost my breakfast a couple of times before I learned to stare at one thing. As long as you don't let your eyes roam, you're okay.

"There's Lake Michigan! My God, but it's blue today! Dazzles the eyes! There's Milwaukee, and how are the Braves doing? It must be a hot day in Chicago. It's a little muggy up here, too. The water absorbers must be overloaded.

"The air smells funny, but I'm not surprised. I must smell funny, too, after twenty-one days without a bath. Wish I could have one. There are an awful lot of things I used to take for granted and suddenly want more than—

"Forget that, will you? Don't worry about me. I'm fine. I know you're working to get me down. If you don't succeed, that's okay with me. My life wouldn't just be wasted. I've done what I've always wanted to do. I'd do it again.

"Too bad, though, that we only had the money for one ship."

And again: "An hour ago, I saw the Sun rise over Russia. It looks like any other land from here, green where it should be green, farther north a sort of mud color, and then white where the snow is still deep.

"Up here, you wonder why we're so different when the land is the same. You think: we're all children of the same mother planet. Who says we're different? "Think I'm crazy? Maybe you're right. It doesn't matter much what I say as long as I say something. This is one time I won't be interrupted. Did any man ever have such an audience?"

No, Rev. Never.

The voice from above, historical now, preserved:

"I guess the gadgets are all right. You slide-rule mechanics! You test-tube artists! You finding what you want? Getting the dope on cosmic rays, meteoric dust, those islands you could never map, the cloud formations, wind movements, all the weather data? Hope the telemetering gauges are working. They're more important than my voice."

I don't think so, Rev. But we got the data. We built some of it into the new ship. *Ships*, not *ship*, for we didn't stop with one. Before we were finished, we had two complete three-stages and a dozen nose sections.

The voice: "Air's bad tonight. Can't seem to get a full breath. Sticks in the lungs. Doesn't matter, though, I wish you could all see what I have seen, the vast-spreading universe around Earth, like a bride in a soft veil. You'd know, then, that we belong out here."

We know, Rev. You led us out. You showed us the way.

We listened and we watched. It seems to me now that we held our breath for thirty days.

At last we watched the fuel pumping into the ship—nitric acid and hydrazine. A month ago, we did not know their names; now we recognized them as the very substances of life itself. It flowed through the long special hoses, dangerous, cautiously grounded, over half a million dollars' worth of rocket fuel.

Statisticians estimate that more than a hundred million Americans were watching their television sets that day. Watching and praying.

Suddenly the view switched to the ship fleeing south above us. The technicians were expert now. The tele-

scopes picked it up instantly, the focus perfect the first time, and tracked it across the sky until it dropped beyond the horizon. It looked no different now than when we had seen it first.

But the voice that came from our speakers was different. It was weak. It coughed frequently and paused for breath.

"Air very bad. Better hurry. Can't last much longer . . . Silly . . . Of course you'll hurry.

"Don't want anyone feeling sorry for me. . . . I've been living fast . . . Thirty days? I've seen 360 sunrises, 360 sunsets . . . I've seen what no man has ever seen before . . . I was the first. That's something . . . worth dying for . . .

"I've seen the stars, clear and undiminished. They look cold, but there's warmth to them and life. They have families of planets like our own sun, some of them . . . They must. God wouldn't put them there for no purpose . . . They can be homes to our future generations. Or, if they have inhabitants, we can trade with them: goods, ideas, the love of creation . . .

"But—more than this—I have seen the Earth. I have seen it—as no man has ever seen it—turning below me like a fantastic ball, the seas like blue glass in the Sun . . . or lashed into gray storm-peaks . . . and the land green with life . . . the cities of the world in the night, sparkling . . . and the people . . .

"I have seen the Earth—there where I have lived and loved . . . I have known it better than any man and loved it better and known its children better . . . It has been good . . .

"Good-bye . . . I have a better tomb than the greatest conqueror Earth ever bore . . . Do not disturb . . ."

We wept. How could we help it?

Rescue was so close and we could not hurry it. We watched impotently. The crew were hoisted far up into the nose section of the three-stage rocket. It stood as tall as a 24-story building. *Hurry!* we urged. But they could not hurry. The interception of a swiftly moving target is precision business. The takeoff was all calculated and impressed on the metal and glass and free electrons of an electronic computer.

The ship was tightened down methodically. The spec-

tators scurried back from the base of the ship. We waited. The ship waited. Tall and slim as it was, it seemed to crouch. Someone counted off the seconds to a breathless world: ten—nine—eight . . . five, four, three . . . one—*fire!*

There was no flame, and then we saw it spurting into the air from the exhaust tunnel several hundred feet away. The ship balanced, unmoving, on a squat column of incandescence; the column stretched itself, grew tall; the huge ship picked up speed and dwindled into a point of brightness.

The telescopic lenses found it, lost it, found it again. It arched over on its side and thrust itself seaward. At the end of 84 seconds, the rear jets faltered, and our hearts faltered with them. Then we saw that the first stage had been dropped. The rest of the ship moved off on a new fiery trail. A ring-shaped ribbon parachute blossomed out of the third stage and slowed it rapidly.

The second stage dropped away 124 seconds later. The nose section, with its human cargo, its rescue equipment, went on alone. At 63 miles altitude, the flaring exhaust cut out. The third stage would coast up the gravitational hill more than a thousand miles.

Our stomachs were knotted with dread as the rescue ship disappeared beyond the horizon of the farthest television camera. By this time, it was on the other side of the world, speeding toward a carefully planned rendezvous with its sister.

*Hang on, Rev! Don't give up!*

Fifty-six minutes. That was how long we had to wait. Fifty-six minutes from the takeoff until the ship was in its orbit. After that, the party would need time to match speeds, to send a space-suited crewman drifting across the emptiness between, over the vast, eerily turning sphere of the Earth beneath.

In imagination, we followed them.

Minutes would be lost while the rescuer clung to the ship, opened the airlock cautiously so that none of the precious remnants of air would be lost, and passed into the ship where one man had known utter loneliness.

We waited. We hoped.

Fifty-six minutes. They passed. An hour. Thirty minutes more. We reminded ourselves—and were reminded—

that the first concern was Rev. It might be hours before we would get any real news.

The tension mounted unbearably. We waited—a nation, a world—for relief.

At eighteen minutes less than two hours—*too soon*, we told ourselves, lest we hope too much—we heard the voice of Captain Frank Pickrell, who was later to become the first commander of the *Doughnut*.

"I have just entered the ship," he said slowly. "The air-lock was open." He paused. The implications stunned our emotions; we listened mutely. "Lieutenant McMillen is dead. He died heroically, waiting until all hope was gone, until every oxygen gauge stood at zero. And then—well, the airlock was open when we arrived.

"In accordance with his own wishes, his body will be left here in its eternal orbit. This ship will be his tomb for all men to see when they look up toward the stars. As long as there are men on Earth, it will circle above them, an everlasting reminder of what men have done and what men can do.

"That was Lieutenant McMillen's hope. This he did not only as an American, but as a man, dying for all humanity, and all humanity can glory for it.

"From this moment, let this be his shrine, sacred to all the generations of spacemen, inviolate. And let it be a symbol that Man's dreams can be realized, but sometimes the price is steep.

"I am going to leave now. My feet will be the last to touch this deck. The oxygen I released is almost used up. Lieutenant McMillen is in his control chair, staring out toward the stars. I will leave the airlock doors open behind me. Let the airless, frigid arms of space protect and preserve for all eternity the man they would not let go."

Good-by, Rev! Farewell! Good night!

Rev was not long alone. He was the first, but not the last to receive a space burial and a hero's farewell.

This, as I said, is no history of the conquest of space. Every child knows the story as well as I and can identify the make of a spaceship more swiftly.

The story of the combined efforts that built the orbital platform irreverently called the *Doughnut* has been told

by others. We have learned at length the political triumph that placed it under United Nations control.

Its contribution to our daily lives has received the accolade of the commonplace. It is an observatory, a laboratory, and' a guardian. Startling discoveries have come out of that weightless, airless, heatless place. It has learned how weather is made and predicted it with incredible accuracy. It has observed the stars clear of the veil of the atmosphere. And it has insured our peace . . .

It has paid its way. No one can question that. It and its smaller relay stations made possible today's worldwide television and radio network. There is no place on Earth where a free voice cannot be heard or the face of freedom be seen. Sometimes we find ourselves wondering how it could have been any other way.

And we have had adventure. We have traveled to the dead gypsum seas of the Moon with the first exploration party. This year, we will solve the mysteries of Mars. From our armchairs, we will thrill to the discoveries of our pioneers—our stand-ins, so to speak. It has given us a common heritage, a common goal, and for the first time we are united.

This I mention only for background; no one will argue that the conquest of space was not of incalculable benefit to all mankind.

The whole thing came back to me recently, an overpowering flood of memory. I was skirting Times Square, where every face is a stranger's, and suddenly I stopped, incredulous.

"Rev!" I shouted.

The man kept on walking. He passed me without a glance. I turned around and stared after him. I started to run. I grabbed him by the arm. "Rev!" I said huskily, swinging him around. "Is it really you?"

The man smiled politely. "You must have mistaken me for someone else." He unclamped my fingers easily and moved away. I realized then that there were two men with him, one on each side. I felt their eyes on my face, memorizing it.

Probably it didn't mean anything. We all have our doubles. I could have been mistaken.

But it started me remembering and thinking.

The first thing the rocket experts had to consider was expense. They didn't have the money. The second thing



was weight. Even a medium-sized man is heavy when rocket payloads are reckoned, and the stores and equipment essential to his survival are many times heavier.

If Rev had escaped alive, why had they announced that he was dead? But I knew the question was all wrong.

If my speculations were right, Rev had never been up there at all. The essential payload was only a thirty-day recording and a transmitter. Even if the major feat of sending up a manned rocket was beyond their means and their techniques, they could send up that much.

Then they got the money; they got the volunteers and the techniques.

I suppose the telemetered reports from the rocket helped. But what they accomplished in thirty days was an unparalleled miracle.

The timing of the recording must have taken months of work; but the vital part of the scheme was secrecy. General Finch had to know and Captain—now Colonel—Pickrell. A few others—workmen, administrators—and Rev . . .

What could they do with him? Disguise him? Yes. And then hide him in the biggest city in the world. They would have done it that way.

It gave me a funny, sick kind of feeling, thinking about it. Like everybody else, I don't like to be taken in by a phony plea. And this was a fraud perpetrated on all humanity.

Yet it had led us to the planets. Perhaps it would lead us beyond, even to the stars. I asked myself: could they have done it any other way?

It would like to think I was mistaken. This myth has become part of us. We lived through it ourselves, helped make it. Someday, I tell myself, a spaceman whose reverence is greater than his obedience will make a pilgrimage to that swift shrine and find only an empty shell.

I shudder then.

This pulled us together. In a sense, it keeps us together. Nothing is more important than that.

I try to convince myself that I was mistaken. The straight black hair was gray at the temples now and cut much shorter. The mustache was gone. The Clark Gable ears were flat to the head; that's a simple operation, I understand.

But grins are hard to change. And anyone who lived through those thirty days will never forget that voice.

I think about Rev and the life he must have now, the things he loved and can never enjoy again, and I realize perhaps he made the greater sacrifice.

I think sometimes he must wish he were really in the cave of night, seated in that icy control chair 1,075 miles above, staring out at the stars.

# GRANDPA

---

BY JAMES H. SCHMITZ (1911-1981)

ASTOUNDING SCIENCE FICTION  
FEBRUARY

*James H. Schmitz's stories appeared mainly in Astounding during the later years of John Campbell's editorship, which is not surprising since telepathy and psychokinesis are major themes in his work. An American citizen who was born in Germany and worked for the International Harvester Company from 1932 to 1939, he was a steady if not prolific contributor to the science fiction magazines from the late 1940s and was a full-time writer from 1961 until his death. Perhaps his most popular creation was Telzey Amberdon, a telepath who starred in a number of adventures including THE UNIVERSE AGAINST HER (1964), THE LION GAME (1973), and the collection THE TELZEY TOY (1973). THE WITCHES OF KARRES (1966) is widely considered to be his finest book.*

*A second theme runs through much of Schmitz's stories, that of man-alien relations and the interrelatedness of all life. It is this theme which gives "Grandpa" its power and importance, and makes the story a favorite of mine. (MHG)*

*Alien creatures in science fiction were originally intended as satirical lessons to humanity (as in GULLIVER'S TRAVELS) or simply as monsters threatening our heroes (as in A. E. van Vogt's "Black Destroyer").*

*The first writer who began to treat alien creatures as an ecological whole and to consider them on their own terms was Stanley G. Weinbaum. He began with "A Martian Odyssey" and reached the peak of this sub-genre (in my opinion) with his "Parasite Planet."*

*So successful was Weinbaum that, for a while, he spawned*

*numerous imitators of whom the most successful were Arthur K. Barnes and Henry Kuttner. I always was particularly fond of this "ecological science fiction," perhaps because I couldn't manage it myself, though I tried a little bit in LUCKY STARR AND THE OCEANS OF VENUS.*

*In any case, although the sub-genre has subsided, I still enjoy the occasional story that tries to detail the intricacies of alien life, and of course, if danger is involved, as in the following story, so much the better. (IA)*

A green-winged downy thing as big as a hen fluttered along the hillside to a point directly above Cord's head and hovered there, twenty feet above him. Cord, a fifteen-year-old human being, leaned back against a skipboat parked on the equator of a world that had known human beings for only the past four Earth-years, and eyed the thing speculatively. The thing was, in the free and easy terminology of the Sutang Colonial Team, a swamp bug. Concealed in the downy fur behind the bug's head was a second, smaller, semi-parasitical thing, classed as a bug rider.

The bug itself looked like a new species to Cord. Its parasite might or might not turn out to be another unknown. Cord was a natural research man; his first glimpse of the odd flying team had sent endless curiosities thrilling through him. How did that particular phenomenon tick, and *why*? What fascinating things, once you'd learned about it, could you get it to *do*?

Normally, he was hampered by circumstances in carrying out any such investigation. Junior colonial students like Cord were expected to confine their curiosity to the pattern of research set up by the station to which they were attached. Cord's inclination toward independent experiments had got him into disfavor with his immediate superiors before this.

He sent a casual glance in the direction of the Yoger Bay Colonial Station behind him. No signs of human activity about that low, fortress-like bulk in the hill. Its central lock was still closed. In fifteen minutes, it was scheduled to be opened to let out the Planetary Regent, who was inspecting the Yoger Bay Station and its principal activities today.

Fifteen minutes was time enough to find out something about the new bug, Cord decided.

But he'd have to collect it first.

He slid out one of the two handguns holstered at his side. This one was his own property: a Vanadian projectile weapon. Cord thumbed it to position for anaesthetic small-game missiles and brought the hovering swamp bug down, drilled neatly and microscopically through the head.

As the bug hit the ground, the rider left its back. A tiny scarlet demon, round and bouncy as a rubber ball, it shot toward Cord in three long hops, mouth wide to sink home inch-long, venom-dripping fangs. Rather breathlessly, Cord triggered the gun again and knocked it out in mid-leap. A new species, all right! Most bug riders were harmless plant-eaters, mere suckers of vegetable juice—

"Cord!" A feminine voice.

Cord swore softly. He hadn't heard the central lock click open. She must have come around from the other side of the station.

"Hello, Grayan!" he shouted innocently without looking round. "Come and see what I've got! New species!"

Grayan Mahoney, a slender, black-haired girl two years older than himself, came trotting down the hillside toward him. She was Sutang's star colonial student, and the station manager, Nirmond, indicated from time to time that she was a fine example for Cord to pattern his own behavior on. In spite of that, she and Cord were good friends.

"Cord, you idiot," she scowled as she came up. "Stop playing the collector! If the Regent came out now, you'd be sunk. Nirmond's been telling her about you!"

"Telling her what?" Cord asked, startled.

"For one thing," Grayan reported, "that you don't keep up on your assigned work."

"Golly!" gulped Cord, dismayed.

"Golly is right! I keep warning you!"

"What'll I do?"

"Start acting as if you had good sense mainly." Grayan grinned suddenly. "But if you mess up our tour of the Bay Farms today you'll be off the Team for good!"

She turned to go. "You might as well put the skipboat back; we're not using it. Nirmond's driving us down to the edge of the bay in a treadcar, and we'll take a raft from there."

Leaving his newly bagged specimens to revive by themselves and flutter off again, Cord hurriedly flew the skipboat around the station and rolled it back into its stall.

Three rafts lay moored just offshore in the marshy cove at the edge of which Nirmond had stopped the treadcar. They looked somewhat like exceptionally broad-brimmed, well-worn sugar-loaf hats floating out there, green and leathery. Or like lily pads twenty-five feet across, with the upper section of a big, gray-green pineapple growing from the center of each. Plant animals of some sort. Sutang was too new to have had its phyla sorted out into anything remotely like an orderly classification. The rafts were a local oddity which had been investigated and could be regarded as harmless and moderately useful. Their usefulness lay in the fact that they were employed as a rather slow means of transportation about the shallow, swampy waters of the Yoger Bay. That was as far as the Team's interest in them went at present.

The Regent stood up from the back seat of the car, where she was sitting next to Cord. There were only four in the party; Grayan was up front with Nirmond.

"Are those our vehicles?" The Regent sounded amused.

Nirmond grinned. "Don't underestimate them, Dane! They could become an important economic factor in this region in time. But, as a matter of fact, these three are smaller than I like to use." He was peering about the reedy edges of the cove. "There's a regular monster parked here usually—"

Grayan turned to Cord. "Maybe Cord knows where Grandpa is hiding."

It was well meant, but Cord had been hoping nobody would ask him about Grandpa. Now they all looked at him.

"Oh, you want Grandpa?" he said, somewhat flustered. "Well, I left him . . . I mean I saw him a couple of weeks ago about a mile south from here—"

Nirmond grunted and told the Regent, "The rafts tend to stay wherever they're left, providing it's shallow and muddy. They use a hair-root system to draw chemicals and microscopic nourishment directly from the bottom of the bay. Well—Grayan, would you like to drive us there?"

Cord settled back unhappily as the treadcar lurched into motion. Nirmond suspected he'd used Grandpa for one of his unauthorized tours of the area, and Nirmond was quite right.

"I understand you're an expert with these rafts, Cord," Dane said from beside him. "Grayan told me we couldn't find a better steersman, or pilot, or whatever you call it, for our trip today."

"I can handle them," Cord said, perspiring. "They don't give you any trouble!" He didn't feel he'd made a good impression on the Regent so far. Dane was a young, handsome-looking woman with an easy way of talking and laughing, but she wasn't the head of the Sutang Colonial Team for nothing.

"There's one big advantage our beasties have over a skipboat, too," Nirmond remarked from the front seat. "You don't have to worry about a snapper trying to climb on board with you!" He went on to describe the stinging ribbon-tentacles the rafts spread around them under water to discourage creatures that might make a meal off their tender underparts. The snapper and two or three other active and aggressive species of the bay hadn't yet learned it was foolish to attack armed human beings in a boat, but they would skitter hurriedly out of the path of a leisurely perambulating raft.

Cord was happy to be ignored for the moment. The Regent, Nirmond, and Grayan were all Earth people, which was true of most of the members of the Team; and Earth people made him uncomfortable, particularly in groups. Vanadia, his own home world, had barely graduated from the status of Earth colony itself, which might explain the difference.

The treadcar swung around and stopped, and Grayan stood up in the front seat, pointing, "That's Grandpa, over there!"

Dane also stood up and whistled softly, apparently impressed by Grandpa's fifty-foot spread. Cord looked around in surprise. He was pretty sure this was several hundred yards from the spot where he'd left the big raft two weeks ago; and, as Nirmond said, they didn't usually move about by themselves.

Puzzled, he followed the others down a narrow path to the water, hemmed in by tree-sized reeds. Now and then he got a glimpse of Grandpa's swimming platform, the

rim of which just touched the shore. Then the path opened out, and he saw the whole raft lying in sunlit, shallow water; and he stopped short, startled.

Nirmond was about to step up on the platform, ahead of Dane.

"Wait!" Cord shouted. His voice sounded squeaky with alarm. "Stop!"

He came running forward.

"What's the matter, Cord?" Nirmond's voice was quiet and urgent.

"Don't get on that raft—it's changed!" Cord's voice sounded wobbly, even to himself. "Maybe it's not even Grandpa—"

He saw he was wrong on the last point before he'd finished the sentence. Scattered along the rim of the raft were discolored spots left by a variety of heat-guns, one of which had been his own. It was the way you goaded the sluggish and mindless things into motion. Cord pointed at the cone-shaped central projection. "There—his head! He's sprouting!"

Grandpa's head, as befitted his girth, was almost twelve feet high and equally wide. It was armor-plated like the back of a saurian to keep off plant suckers, but two weeks ago it had been an otherwise featureless knob, like those on all other rafts. Now scores of long, kinky, leafless vines had grown out from all surfaces of the cone, like green wires. Some were drawn up like tightly coiled springs, others trailed limply to the platform and over it. The top of the cone was dotted with angry red buds, rather like pimples, which hadn't been there before either. Grandpa looked unhealthy.

"Well," Nirmond said, "so it is. Sprouting!" Grayan made a choked sound. Nirmond glanced at Cord as if puzzled. "Is that all that was bothering you, Cord?"

"Well, sure!" Cord began excitedly. He had caught the significance of the word "all", his hackles were still up, and he was shaking. "None of them ever—"

Then he stopped. He could tell by their faces that they hadn't got it. Or, rather, that they'd got it all right but simply weren't going to let it change their plans. The rafts were classified as harmless, according to the Regulations. Until proved otherwise, they would continue to be regarded as harmless. You didn't waste time quibbling



with the Regulations—even if you were the Planetary Regent. You didn't feel you had the time to waste.

He tried again. "Look—" he began. What he wanted to tell them was that Grandpa with one unknown factor added wasn't Grandpa any more. He was an unpredictable, oversized life form, to be investigated with cautious thoroughness till you knew what the unknown factor meant. He stared at them helplessly.

Dane turned to Nirmond. "Perhaps you'd better check," she said. She didn't add, "to reassure the boy!" but that was what she meant.

Cord felt himself flushing. But there was nothing he could say or do now except watch Nirmond walk steadily across the platform. Grandpa shivered slightly a few times, but the rafts always did that when someone first stepped on them. The station manager stopped before one of the kinky sprouts, touched it and then gave it a tug. He reached up and poked at the lowest of the bud-like growths "Odd-looking things!" he called back. He gave Cord another glance. "Well, everything seems harmless enough, Cord. Coming aboard, everyone?"

It was like dreaming a dream in which you yelled and yelled at people and couldn't make them hear you! Cord stepped up stiff-legged on the platform behind Dane and Grayan. He knew exactly what would have happened if he'd hesitated even a moment. One of them would have said in a friendly voice, careful not to let it sound contemptuous: "You don't have to come along if you don't want to, Cord!"

Grayan had unholstered her heat-gun and was ready to start Grandpa moving out into the channels of the Yoger Bay.

Cord hauled out his own heat-gun and said roughly, "I was to do that!"

"All right, Cord." She gave him a brief, impersonal smile and stood aside.

They were so infuriatingly polite!

For a while, Cord almost hoped that something awesome and catastrophic would happen promptly to teach the Team people a lesson. But nothing did. As always, Grandpa shook himself vaguely and experimentally when he felt the heat on the edge of the platform and then decided to withdraw from it, all of which was standard procedure. Under the water, out of sight, were the raft's

working sections: short, thick leaf-structures shaped like paddles and designed to work as such, along with the slimy nettle-streamers which kept the vegetarians of the Yoger Bay away, and a jungle of hair roots through which Grandpa sucked nourishment from the mud and the sluggish waters of the bay and with which he also anchored himself.

The paddles started churning, the platform quivered, the hair roots were hauled out of the mud; and Grandpa was on his ponderous way.

Cord switched off the heat, reholstered his gun, and stood up. Once in motion, the rafts tended to keep traveling unhurriedly for quite a while. To stop them, you gave them a touch of heat along their leading edge; and they could be turned in any direction by using the gun lightly on the opposite side of the platform. It was simple enough.

Cord didn't look at the others. He was still burning inside. He watched the reed beds move past and open out, giving him glimpses of the misty, yellow and green and blue expanses of the brackish bay ahead. Behind the mist, to the west, were the Yoger Straits, tricky and ugly water when the tides were running; and beyond the Straits lay the open sea, the great Zlanti Deep, which was another world entirely and one of which he hadn't seen much as yet.

Grayan called from beside Dane, "What's the best route from here into the farms, Cord?"

"The big channel to the right," he answered. He added somewhat sullenly, "We're headed for it!"

Grayan came over to him. "The Regent doesn't want to see all of it," she said, lowering her voice. "The algae and plankton beds first. Then as much of the mutated grains as we can show her in about three hours. Steer for the ones that have been doing best, and you'll keep Nirmond happy!"

She gave him a conspiratorial wink. Cord looked after her uncertainly. You couldn't tell from her behavior that anything was wrong. Maybe—

He had a flare of hope. It was hard not to like the Team people, even when they were being rock-headed about their Regulations. Anyway, the day wasn't over yet. He might still redeem himself in the Regent's opinion.

Cord had a sudden cheerful, if improbable, vision of some bay monster plunging up on the raft with snapping jaws; and of himself alertly blowing out what passed for

the monster's brains before anyone else—Nirmond, in particular—was even aware of the threat. The bay monsters shunned Grandpa, of course, but there might be ways of tempting one of them.

So far, Cord realized, he'd been letting his feelings control him. It was time to start thinking!

Grandpa first. So he'd sprouted—green vines and red buds, purpose unknown, but with no change observable in his behavior patterns otherwise. He was the biggest raft in this end of the bay, though all of them had been growing steadily in the two years since Cord had first seen one. Sutang's seasons changed slowly; its year was somewhat more than five Earth-years long. The first Team members to land here hadn't yet seen a full year pass.

Grandpa, then, was showing a seasonal change. The other rafts, not quite so far developed, would be reacting similarly a little later. Plant animals—they might be blossoming, preparing to propagate.

"Grayan," he called, "how do the rafts get started? When they're small, I mean."

"Nobody knows yet," she said. "We were just talking about it. About half of the coastal marsh-fauna of the continent seems to go through a preliminary larval stage in the sea." She nodded at the red buds on the raft's cone. "It *looks* as if Grandpa is going to produce flowers and let the wind or tide take the seeds out through the Straits."

It made sense. It also knocked out Cord's still half-held hope that the change in Grandpa might turn out to be drastic enough, in some way, to justify his reluctance to get on board. Cord studied Grandpa's armored head carefully once more—unwilling to give up that hope entirely. There were a series of vertical gummy black slits between the armor plates, which hadn't been in evidence two weeks ago either. It looked as if Grandpa were beginning to come apart at the seams. Which might indicate that the rafts, big as they grew to be, didn't outlive a full seasonal cycle, but came to flower at about this time of Sutang's year, and died. However, it was a safe bet that Grandpa wasn't going to collapse into senile decay before they completed their trip today.

Cord gave up on Grandpa. The other notion returned to him—perhaps he *could* coax an obliging bay monster into action that would show the Regent he was no sissy!

Because the monsters were there all right.

Kneeling at the edge of the platform and peering down into the wine-colored, clear water of the deep channel they were moving through, Cord could see a fair selection of them at almost any moment.

Some five or six snappers, for one thing. Like big, flattened crayfish, chocolate-brown mostly, with green and red spots on their carapaced backs. In some areas they were so thick you'd wonder what they found to live on, except that they ate almost anything, down to chewing up the mud in which they squatted. However, they preferred their food in large chunks and alive, which was one reason you didn't go swimming in the bay. They would attack a boat on occasion; but the excited manner in which the ones he saw were scuttling off toward the edges of the channel showed they wanted nothing to do with a big moving raft.

Dotted across the bottom were two-foot round holes which looked vacant at the moment. Normally, Cord knew, there would be a head filling each of those holes. The heads consisted mainly of triple sets of jaws, held open patiently like so many traps to grab at anything that came within range of the long wormlike bodies behind the heads. But Grandpa's passage, waving his stingers like transparent pennants through the water, had scared the worms out of sight, too.

Otherwise, mostly schools of small stuff—and then a flash of wicked scarlet, off to the left behind the raft, darting out from the reeds, turning its needle-nose into their wake.

Cord watched it without moving. He knew that creature, though it was rare in the bay and hadn't been classified. Swift, vicious—alert enough to snap swamp bugs out of the air as they fluttered across the surface. And he'd tantalized one with fishing tackle once into leaping up on a moored raft, where it had flung itself about furiously until he was able to shoot it.

"What fantastic creatures!" Dane's voice just behind him.

"Yellowheads," said Nirmond. "They've got a high utility rating. Keep down the bugs."

Cord stood up casually. It was no time for tricks! The reed bed to their right was thick with Yellowheads, a colony of them. Vaguely froggy things, man-sized and

better. Of all the creatures he'd discovered in the bay, Cord liked them least. The flabby, sack-like bodies clung with four thin limbs to the upper section of the twenty-foot reeds that lined the channel. They hardly ever moved, but their huge bulging eyes seemed to take in everything that went on about them. Every so often, a downy swamp bug came close enough; and a Yellowhead would open its vertical, enormous, tooth-lined slash of a mouth, extend the whole front of its face like a bellows in a flashing strike; and the bug would be gone. They might be useful, but Cord hated them.

"Ten years from now we should know what the cycle of coastal life is like," Nirmond said. "When we set up the Yoger Bay Station there were no Yellowheads here. They came the following year. Still with traces of the oceanic larval form; but the metamorphosis was almost complete. About twelve inches long—"

Dane remarked that the same pattern was duplicated endlessly elsewhere. The Regent was inspecting the Yellowhead colony with field glasses; she put them down now, looked at Cord, and smiled, "How far to the farms?"

"About twenty minutes."

"The key," Nirmond said, "seems to be the Zlanti Basin. It must be almost a soup of life in spring."

"It is," nodded Dane, who had been here in Sutang's spring, four Earth-years ago. "It's beginning to look as if the Basin alone might justify colonization. The question is still"—she gestured toward the Yellowheads—"how do creatures like that get there?"

They walked off toward the other side of the raft, arguing about ocean currents. Cord might have followed. But something splashed back of them, off to the left and not too far back. He stayed, watching.

After a moment, he saw the big Yellowhead. It had slipped down from its reedy perch, which was what had caused the splash. Almost submerged at the water line, it stared after the raft with huge, pale-green eyes. To Cord, it seemed to look directly at him. In that moment, he knew for the first time why he didn't like Yellowheads. There was something very like intelligence in that look, an alien calculation. In creatures like that, intelligence seemed out of place. What use could they have for it?

A little shiver went over him when it sank completely

under the water and he realized it intended to swim after the raft. But it was mostly excitement. He had never seen a Yellowhead come down out of the reeds before. The obliging monster he'd been looking for might be presenting itself in an unexpected way.

Half a minute later, he watched it again, swimming awkwardly far down. It had no immediate intention of boarding, at any rate. Cord saw it come into the area of the raft's trailing stingers. It maneuvered its way between them, with curiously human swimming motions, and went out of sight under the platform.

He stood up, wondering what it meant. The Yellowhead had appeared to know about the stingers; there had been an air of purpose in every move of its approach. He was tempted to tell the others about it, but there was the moment of triumph he could have if it suddenly came slobbering up over the edge of the platform and he nailed it before their eyes.

It was almost time anyway to turn the raft in toward the farms. If nothing happened before then—

He watched. Almost five minutes, but no sign of the Yellowhead. Still wondering, a little uneasy, he gave Grandpa a calculated needling of heat.

After a moment, he repeated it. Then he drew a deep breath and forgot all about the Yellowhead.

"Nirmond!" he called sharply.

The three of them were standing near the center of the platform, next to the big armored cone, looking ahead at the farms. They glanced around.

"What's the matter now, Cord?"

Cord couldn't say it for a moment. He was suddenly, terribly scared again. Something *had* gone wrong!

"The raft won't turn!" he told them.

"Give it a real burn this time!" Nirmond said.

Cord glanced up at him. Nirmond, standing a few steps in front of Dane and Grayan as if he wanted to protect them, had begun to look a little strained, and no wonder. Cord already had pressed the gun to three different points on the platform; but Grandpa appeared to have developed a sudden anaesthesia for heat. They kept moving out steadily toward the center of the bay.

Now Cord held his breath, switched the heat on full, let Grandpa have it. A six-inch patch on the platform blistered up instantly, turned brown, then black—

Grandpa stopped dead. Just like that.

"That's right! Keep burn—" Nirmond didn't finish his order.

A giant shudder. Cord staggered back toward the water. Then the whole edge of the raft came curling up behind him and went down again smacking the bay with a sound like a cannon shot. He flew forward off his feet, hit the platform face down, and flattened himself against it. It swelled up beneath him. Two more enormous slaps and joltings. Then quiet. He looked round for the others.

He lay within twelve feet of the central cone. Some twenty or thirty of the mysterious new vines the cone had sprouted were stretched stiffly toward him now, like so many thin green fingers. The couldn't quite reach him. The nearest tip was still ten inches from his shoes.

But Grandpa had caught the others, all three of them. They were tumbled together at the foot of the cone, wrapped in a stiff network of green vegetable ropes, and they didn't move.

Cord drew his feet up cautiously, prepared for another earthquake reaction. But nothing happened. Then he discovered that Grandpa was back in motion on his previous course. The heat-gun had vanished. Gently, he took out the Vanadian gun.

A voice, thin and pain-filled, spoke to him from one of the three huddled bodies.

"Cord? It didn't get you?" It was the Regent.

"No," he said, keeping his voice low. He realized suddenly he'd simply assumed they were all dead. Now he felt sick and shaky.

"What are you doing?"

Cord looked at Grandpa's big, armor-plated head with a certain hunger. The cones were hollowed out inside, the station's lab had decided their chief function was to keep enough air trapped under the rafts to float them. But in that central section was also the organ that controlled Grandpa's overall reactions.

He said softly, "I have a gun and twelve heavy-duty explosive bullets. Two of them will blow that cone apart."

"No good, Cord!" the pain-racked voice told him. "If the thing sinks, we'll die anyway. You have anaesthetic charges for that gun of yours?"

He stared at her back. "Yes."

"Give Nirmond and the girl a shot each, before you do

anything else. Directly into the spine, if you can. But don't come any closer—"

Somehow, Cord couldn't argue with that voice. He stood up carefully. The gun made two soft spitting sounds.

"All right," he said hoarsely. "What do I do now?"

Dane was silent a moment. "I'm sorry, Cord, I can't tell you that. I'll tell you what I can—"

She paused for some seconds again.

"This thing didn't try to kill us, Cord. It could have easily. It's incredibly strong. I saw it break Nirmond's legs. But as soon as we stopped moving, it just held us. They were both unconscious then—"

"You've got that to go on. It was trying to pitch you within reach of its vines or tendrils, or whatever they are too, wasn't it?"

"I think so," Cord said shakily. That was what had happened of course; and at any moment Grandpa might try again.

"Now it's feeding us some sort of anaesthetic of its own through those vines. Tiny thorns. A sort of numbness—" Dane's voice trailed off a moment. Then she said clearly, "Look, Cord—it seems we're food it's storing up! You get that?"

"Yes," he said.

"Seeding time for the rafts. There are analogues. Live food for its seed probably; not for the raft. One couldn't have counted on that. Cord?"

"Yes, I'm here."

"I want," said Dane, "to stay awake as long as I can. But there's really just one other thing—this raft's going somewhere, to some particularly favorable location. And that might be very near shore. You might make it in then; otherwise it's up to you. But keep your head and wait for a chance. No heroics, understand?"

"Sure, I understand," Cord told her. He realized then that he was talking reassuringly, as if it wasn't the Planetary Regent but someone like Grayan.

"Nirmond's the worst," Dane said. "The girl was knocked unconscious at once. If it weren't for my arm—but, if we can get help in five hours or so, everything should be all right. Let me know if anything happens, Cord."

"I will," Cord said gently again. Then he sighted his gun carefully at a point between Dane's shoulder-blades,



and the anaesthetic chamber made its soft, spitting sound once more. Dane's taut body relaxed slowly, and that was all.

There was no point Cord could see in letting her stay awake; because they weren't going anywhere near shore. The reed beds and the channels were already behind them, and Grandpa hadn't changed direction by the fraction of a degree. He was moving out into the open bay—and he was picking up company!

So far, Cord could count seven big rafts within two miles of them; and on the three that were closest he could make out a sprouting of new green vines. All of them were traveling in a straight direction; and the common point they were all headed for appeared to be the roaring center of the Yoger Straits, now some three miles away!

Behind the Straits, the cold Zlanti Deep—the rolling fogs, and the open sea! It might be seeding time for the rafts, but it looked as if they weren't going to distribute their seeds in the bay. . . .

Cord was a fine swimmer. He had a gun and he had a knife; in spite of what Dane had said, he might have stood a chance among the killer of the bay. But it would be a very small chance, at best. And it wasn't, he thought, as if there weren't still other possibilities. He was going to keep his head.

Except by accident, of course, nobody was going to come looking for them in time to do any good. If anyone did look, it would be around the Bay Farms. There were a number of rafts moored there; and it would be assumed they'd used one of them. Now and then something unexpected happened and somebody simply vanished; by the time it was figured out just what had happened on this occasion, it would be much too late.

Neither was anybody likely to notice within the next few hours that the rafts had started migrating out of the swamps through the Yoger Straits. There was a small weather-station a little inland, on the north side of the Straits, which used a helicopter occasionally. It was about as improbable, Cord decided dismally, that they'd use it in the right spot just now as it would be for a jet transport to happen to come in low enough to spot them.

The fact that it was up to him, as the Regent had said, sank in a little more after that!

Simply because he was going to try it sooner or later, he carried out an experiment next that he knew couldn't work. He opened the gun's anaesthetic chamber and counted out fifty pellets—rather hurriedly because he didn't particularly want to think of what he might be using them for eventually. There were around three hundred charges left in the chamber, then; and in the next few minutes Cord carefully planted a third of them in Grandpa's head.

He stopped after that. A whale might have showed signs of somnolence under a lesser load. Grandpa paddled on undisturbed. Perhaps he had become a little numb in spots, but his cells weren't equipped to distribute the soporific effect of that type of drug.

There wasn't anything else Cord could think of doing before they reached the Straits. At the rate they were moving, he calculated that would happen in something less than an hour; and if they did pass through the Straits he was going to risk a swim. He didn't think Dane would have disapproved, under the circumstances. If the raft simply carried them all out into the foggy vastness of the Zlanti Deep, there would be no practical chance of survival left at all.

Meanwhile, Grandpa was definitely picking up speed. And there were other changes going on—minor ones, but still a little awe-inspiring to Cord. The pimply-looking red buds that dotted the upper part of the cone were opening out gradually. From the center of most of them protruded something like a thin, wet, scarlet worm: a worm that twisted weakly, extended itself by an inch or so, rested, and twisted again, and stretched up a little farther, groping into the air. The vertical black slits between the armor plates looked deeper and wider than they had been even some minutes ago; a dark, thick liquid dripped slowly from several of them.

In other circumstances Cord knew he would have been fascinated by these developments in Grandpa. As it was, they drew his suspicious attention only because he didn't know what they meant.

Then something quite horrible happened suddenly. Grayan started moaning loudly and terribly and twisted almost completely around. Afterward, Cord knew it hadn't been a second before he stopped her struggles and the sounds together with another anaesthetic pellet; but the

vines had tightened their grip on her first, not flexibly but like the digging, bony, green talons of some monstrous bird of prey.

White and sweating, Cord put his gun down slowly while the vines relaxed again. Grayan didn't seem to have suffered any additional harm; and she would certainly have been the first to point out that his murderous rage might have been as intelligently directed against a machine. But for some moments Cord continued to luxuriate furiously in the thought that, at any instant he chose, he could still turn the raft very quickly into a ripped and exploded mess of sinking vegetation.

Instead, and more sensibly, he gave both Dane and Nirmond another shot, to prevent a similar occurrence with them. The contents of two such pellets, he knew, would keep any human being torpid for at least four hours.

Cord withdrew his mind hastily from the direction it was turning into; but it wouldn't stay withdrawn. The thought kept coming up again, until at last he had to recognize it.

Five shots would leave the three of them completely unconscious, whatever else might happen to them, until they either died from other causes or were given a counteracting agent.

Shocked, he told himself he couldn't do it. It was exactly like killing them.

But then, quite steadily, he found himself raising the gun once more, to bring the total charge for each of the three Team people up to five.

Barely thirty minutes later, he watched a raft as big as the one he rode go sliding into the foaming white waters of the Straits a few hundred yards ahead, and dart off abruptly at an angle, caught by one of the swirling currents. It pitched and spun, made some headway, and was swept aside again. And then it righted itself once more. Not like some blindly animated vegetable, Cord thought, but like a creature that struggled with intelligent purpose to maintain its chosen direction.

At least, they seemed practically unsinkable . . .

Knife in hand, he flattened himself against the platform as the Straits roared just ahead. When the platform

jolted and tilted up beneath him, he rammed the knife all the way into it and hung on. Cold water rushed suddenly over him, and Grandpa shuddered like a laboring engine. In the middle of it all, Cord had the horrified notion that the raft might release its unconscious human prisoners in its struggle with the Straits. But he underestimated Grandpa in that. Grandpa also hung on.

Abruptly, it was over. They were riding a long swell, and there were three other rafts not far away. The Straits had swept them together, but they seemed to have no interest in one another's company. As Cord stood up shakily and began to strip off his clothes, they were visibly drawing apart again. The platform of one of them was half-submerged; it must have lost too much of the air that held it afloat and, like a small ship, it was foundering.

From this point, it was only a two-mile swim to the shore north of the Straits, and another mile inland from there to the Straits Head Station. He didn't know about the current; but the distance didn't seem too much, and he couldn't bring himself to leave knife and gun behind. The bay creatures loved warmth and mud; they didn't venture beyond the Straits. but Zlanti Deep bred its own killers, though they weren't often observed so close to shore.

Things were beginning to look rather hopeful.

Thin, crying voices drifted overhead, like the voices of curious cats, as Cord knotted his clothes into a tight bundle, shoes inside. He looked up. There were four of them circling there; magnified sea-going swamp bugs, each carrying an unseen rider. Probably harmless scavengers—but the ten-foot wingspread was impressive. Uneasily, Cord remembered the venomously carnivorous rider he'd left lying beside the station.

One of them dipped lazily and came sliding down toward him. It soared overhead and came back, to hover about the raft's cone.

The bug rider that directed the mindless flier hadn't been interested in him at all! Grandpa was baiting it!

Cord stared in fascination. The top of the cone was alive now with a softly wriggling mass of the scarlet, worm-like extrusions that had started sprouting before the raft left the bay. Presumably, they looked enticingly edible to the bug rider.

The flier settled with an airy fluttering and touched the

cone. Like a trap springing shut, the green vines flashed up and around it, crumpling the brittle wings, almost vanishing into the long, soft body!

Barely a second later, Grandpa made another catch, this one from the sea itself. Cord had a fleeting glimpse of something like a small, rubbery seal that flung itself out of the water upon the edge of the raft, with a suggestion of desperate haste—and was flipped on instantly against the cone where the vines clamped it down beside the flier's body.

It wasn't the enormous ease with which the unexpected kill was accomplished that left Cord standing there, completely shocked. It was the shattering of his hopes to swim ashore from here. Fifty yards away, the creature from which the rubbery thing had been fleeing showed briefly on the surface, as it turned away from the raft; and that glance was all he needed. The ivory-white body and gaping jaws were similar enough to those of the sharks of Earth to indicate the pursuer's nature. The important difference was that, wherever the White Hunters of the Zlanti Deep went, they went by the thousands.

Stunned by that incredible piece of bad luck, still clutching his bundled clothes, Cord stared toward shore. Knowing what to look for, he could spot the tell-tale rollings of the surface now—the long, ivory gleams that flashed through the swells and vanished again. Shoals of smaller things burst into the air in sprays of glittering desperation, and fell back.

He would have been snapped up like a drowning fly before he'd covered a twentieth of that distance!

Grandpa was beginning to eat.

Each of the dark slits down the sides of the cone was a mouth. So far only one of them was in operating condition, and the raft wasn't able to open that one very wide as yet. The first morsel had been fed into it, however: the bug rider the vines had plucked out of the flier's downy neck fur. It took Grandpa several minutes to work it out of sight, small as it was. But it was a start.

Cord didn't feel quite sane any more. He sat there, clutching his bundle of clothes and only vaguely aware of the fact that he was shivering steadily under the cold spray that touched him now and then, while he followed Grandpa's activities attentively. He decided it would be at least some hours before one of that black set of mouths

grew flexible and vigorous enough to dispose of a human being. Under the circumstances, it couldn't make much difference to the other human beings here; but the moment Grandpa reached for the first of them would also be the moment he finally blew the raft to pieces. The White Hunters were cleaner eaters, at any rate; and that was about the extent to which he could still control what was going to happen.

Meanwhile, there was the very faint chance that the weather station's helicopter might spot them.

Meanwhile also, in a weary and horrified fascination, he kept debating the mystery of what could have produced such a nightmarish change in the rafts. He could guess where they were going by now; there were scattered strings of them stretching back to the Straits or roughly parallel to their own course, and the direction was that of the plankton-swarming pool of the Zlanti Basin, a thousand miles to the north. Given time, even mobile lily pads like the rafts had been could make the trip for the benefit of their seedlings. But nothing in their structure explained the sudden change into alert and capable carnivores.

He watched the rubbery little seal-thing being hauled up to a mouth. The vines broke its neck; and the mouth took it in up to the shoulders and then went on working patiently at what was still a trifle too large a bite. Meanwhile, there were more thin cat-cries overhead; and a few minutes later, two more sea-bugs were trapped almost simultaneously and added to the larder. Grandpa dropped the dead sea-thing and fed himself another bug rider. The second rider left its mount with a sudden hop, sank its teeth viciously into one of the vines that caught it again, and was promptly battered to death against the platform.

Cord felt a resurgence of unreasoning hatred against Grandpa. Killing a bug was about equal to cutting a branch from a tree; they had almost no life-awareness. But the rider had aroused his partisanship because of its appearance of intelligent action—and it was in fact closer to the human scale in that feature than to the monstrous life form that had, mechanically, but quite successfully, trapped both it and the human beings. Then his thoughts drifted again; and he found himself speculating vaguely on the curious symbiosis in which the nerve systems of

two creatures as dissimilar as the bugs and their riders could be linked so closely that they functioned as one organism.

Suddenly an expression of vast and stunned surprise appeared on his face.

Why—now he *knew*!

Cord stood up hurriedly, shaking with excitement, the whole plan complete in his mind. And a dozen long vines snaked instantly in the direction of his sudden motion and groped for him, taut and stretching. They couldn't reach him, but their savagely alert reaction froze Cord briefly where he was. The platform was shuddering under his feet, as if in irritation at his inaccessibility; but it couldn't be tilted up suddenly here to throw him within the grasp of the vines, as it could around the edges.

Still, it was a warning! Cord sidled gingerly around the cone till he had gained the position he wanted, which was on the forward half of the raft. And then he waited. Waited long minutes, quite motionless, until his heart stopped pounding and the irregular angry shivering of the surface of the raft-thing died away, and the last vine tendril had stopped its blind groping. It might help a lot if, for a second or two after he next started moving, Grandpa wasn't too aware of his exact whereabouts!

He looked back once to check how far they had gone by now beyond the Straits Head Station. It couldn't, he decided, be even an hour behind them. Which was close enough, by the most pessimistic count—if everything else worked out all right! He didn't try to think out in detail what that "everything else" could include, because there were factors that simply couldn't be calculated in advance. And he had an uneasy feeling that speculating too vividly about them might make him almost incapable of carrying out his plan.

At last, moving carefully, Cord took the knife in his left hand but left the gun holstered. He raised the tightly knotted bundle of clothes slowly over his head, balanced in his right hand. With a long, smooth motion he tossed the bundle back across the cone, almost to the opposite edge of the platform.

It hit with a soggy thump. Almost immediately, the whole far edge of the raft buckled and flapped up to toss the strange object to the reaching vines.

Simultaneously, Cord was racing forward. For a moment, his attempt to divert Grandpa's attention seemed completely successful—then he was pitched to his knees as the platform came up.

He was within eight feet of the edge. As it slapped down again, he drew himself desperately forward.

An instant later, he was knifing down through cold, clear water, just ahead of the raft, then twisting and coming up again.

The raft was passing over him. Clouds of tiny sea creatures scattered through its dark jungle of feeding roots. Cord jerked back from a broad, wavering streak of glassy greenness, which was a stinger, felt a burning jolt on his side, which meant he'd been touched lightly by another. He bumped on blindly through the slimy black tangles of hair roots that covered the bottom of the raft; then green half-light passed over him, and he burst up into the central bubble under the cone.

Half-light and foul, hot air. Water slapped around him, dragging him away again—nothing to hang on to here! Then above him, to his right, molded against the interior curve of the cone as if it had grown there from the start, the frog-like, man-sized shape of the Yellowhead.

The raft rider!

Cord reach up, caught Grandpa's symbiotic partner and guide by a flabby hind-leg, pulled himself half out of the water and struck twice with the knife, fast, while the pale-green eyes were still opening.

He'd thought the Yellowhead might need a second or so to detach itself from its host, as the bug riders usually did, before it tried to defend itself. This one merely turned its head; the mouth slashed down and clamped on Cord's left arm above the elbow. His right hand sank the knife through one staring eye, and the Yellowhead jerked away, pulling the knife from his grasp.

Sliding down, he wrapped both hands around the slimy leg and hauled with all his weight. For a moment more, the Yellowhead hung on. Then the countless neural extensions that connected it now with the raft came free in a succession of sucking, tearing sounds; and Cord and the Yellowhead splashed into the water together.

Black tangle of roots again—and two more electric burns suddenly across his back and legs! Strangling, Cord let go. Below him, for a moment, a body was turning



over and over with oddly human motions; then a solid wall of water thrust him up and aside, as something big and white struck the turning body and went on.

Cord broke the surface twelve feet behind the raft. And that would have been that, if Grandpa hadn't already been slowing down.

After two tries, he floundered back up on the platform and lay there gasping and coughing a while. There were no indications that his presence was resented now. A few lax vine-tips twitched uneasily, as if trying to remember previous functions, when he came limping up presently to make sure his three companions were still breathing; but Cord never noticed that.

They were still breathing; and he knew better than to waste time trying to help them himself. He took Grayan's heat-gun from his holster. Grandpa had come to a full stop.

Cord hadn't had time to become completely sane again, or he might have worried now whether Grandpa, violently sundered from his controlling partner, was still capable of motion on his own. Instead, he determined the approximate direction of the Straits Head Station, selected a corresponding spot on the platform, and gave Grandpa a light tap of heat.

Nothing happened immediately. Cord sighed patiently and stepped up the heat a little.

Grandpa shuddered gently. Cord stood up.

Slowly and hesitatingly at first, then with steadfast—though now again brainless—purpose, Grandpa began paddling back toward the Straits Head Station.

# WHO?

---

BY THEODORE STURGEON (1918-1985)

GALAXY SCIENCE FICTION  
MARCH

*Ted Sturgeon was the most heavily reprinted author in science fiction until the late 1960s, and his excellent short stories will keep appearing in this series for many volumes. "Who?" underwent a title change to "Bulkhead" with its first reprinting in Judith Merril's S-F: THE YEAR'S GREATEST SCIENCE-FICTION AND FANTASY in 1956, the initial volume of what became a distinguished Best-of-the-Year series. It may be of interest to compare our selections with Ms. Merril's and see what thirty years of history and changing standards have done to them. Of the eighteen stories in her anthology, we have included only four (by Gunn, Budrys, Sturgeon, and a guy named Asimov), but it should be remembered that we now exclude fantasy except in unusual circumstances, which eliminated a number of stories, and that other selections of ours appear on her "Honorable Mention" list.*

*In "Who?" Ted Sturgeon explores the physical and mental problems associated with living in space, including that of loneliness, a subject that runs through many of his best stories. (MHG)*

*Of course, when Ted wrote this story, it was still three years before the first satellite was placed into orbit and seven years before the first man was placed into orbit. It was reasonable to speculate on the difficulties of space-flight but somehow I think we underestimated the physiological and overestimated the psychological.*

*For instance, astronauts have suffered from nausea, and from calcium loss and so on. The calcium loss, in particu-*

lar, is troublesome for those cosmonauts who have spent more than half a year in space.

Loneliness, however, has not been a problem, so far. For one thing, astronauts are given tasks to do, experiments to perform and I think they have too little time rather than too much. For another, they quickly began to go up in groups and the ill-fated Challenger had a crew of seven. Then, too, they are always in touch with home.

However, we are not yet going on the Long Flights, the Big Jumps. So far, we have not sent human beings beyond the Moon. Even those human beings who spent half a year and more in space, spent it all in orbit about the Earth. The first real test, perhaps, will come when we send astronauts to Mars. (IA)

You just don't look through viewports very often.

It's terrifying at first, of course—all that spangled blackness and the sense of disorientation. Your guts never get used to sustained free-fall and you feel, when you look out, that every direction is *up*, which is unnatural, or that every direction is *down*, which is sheer horror. But you don't stop looking out there because it's terrifying. You stop because nothing ever happens out there. You've no sensation of speed.

You're not going anywhere.

After the weeks and months, there's some change, sure; but from day to day, you can't see the difference, so after a while you stop looking for any.

Naturally, that eliminates the viewports as an amusement device, which is too bad. There aren't so many things for a man to do during a Long Haul that he can afford to eliminate anything.

Getting bored with the infinities outside is only a reminder that the same could happen with your writing materials, and the music, the stereo and all the rest of it.

And it's hard to gripe, to say, "Why don't they install a such-and-such on these barrels?" because you've already got what a thousand spacemen griped about long since—many of them men with more experience, more imagination and less internal resources (that is to say, more need) than you'll ever have. Certainly more than you have now; this is your first trip and you're just making the transition from "inside looking out" to "inside looking on."

It's a small world. It *better* be a little complicated.

A lot that has happened in worlds like these would be simple to understand, if you knew about it. Not knowing is better, though; it keeps you wondering. Some of it you can figure out, knowing as you do that a lot of men have died in these things, a lot have disappeared, ship and all, and some (but you don't know how many) have been taken out of the ships and straight to the laughing academy.

You find out fairly soon, for example, that the manual controls are automatically relayed out, and stay out of temptation until you need them to land. (Whether they'll switch in if you need them for evasive maneuvering some time, you don't know yet.) Who died—how many died—because they started playing with the manual controls? And was it because they decided to quit and go home? Or because they convinced themselves that the auto-astrogator had bugs in it? Or because they just couldn't stand all those stationary stars?

Then there's this: You're alone. You have a shipmate, but even so, you're alone. You crouch in this little cell in the nose of your ship, with the curving hull to your left and the flat wall of the midship bulkhead to your right. Because it's there, that bulkhead, you know that in previous models it wasn't. You can imagine what happened in some (how many?) ships to make it necessary to seal you away from your shipmate.

Psychodynamics has come a long way, but you called this a world; well, reduce a world to two separate nations and see what happens. Between two confined entities, there's no mean and no median, and no real way of determining a majority. How many battered pilots have come home crazed, cooped up with the shredded bodies of their shipmates?

So that's easy to understand—you can't trust two human beings together. Not for long enough. If you don't believe it, look at the bulkhead. It's there because it *has* to be there.

Being a peaceable guy, it scares you a little to know how dangerous you are.

Makes you a little proud, though, doesn't it?

Be proud of this, too—that they trust you to be alone so much. Sure, there *is* a shipmate; but by and large you're alone, and that's what's expected of you. What most people, especially Earthside people, never find out

it that a man who can't be by himself is a man who knows, away down deep, that he's not good company. You could probably make it by yourself altogether . . . but you must admit you're glad you don't have to. You have access to the other side of the bulkhead, when you need it. If you need it. It didn't take you too long to figure out you'd use it sparingly.

You have books and you have games, you have pictures and text tapes and nine different euphorics (with a watchdog dispenser, so you can never become an addict) all of which help you, when you need help, to explore yourself. But having another human mind to explore is a wonderful idea—a wonder tempered by the knowledge—oh, how smart you were to figure it out in time!—that the other mind is a last resort. If you ever use up the potentialities it holds for you, you're through, brother!

So you have endurance contests with yourself to see how long you can leave the bulkhead alone.

You go back over your life, the things you've done. People have written whole novels about 24 hours in a man's life. That's the way you think it all out, slowly, piece by piece; every feature of every face and the way they were used; what people did and why. Especially why. It doesn't take any time to remember what a man did, but you can spend hours in thinking about why he did it.

You live it again and it's like being a little god, knowing what's going to happen to everyone.

When you reported to Base, there was a busload of guys with you. Now you know who would go all the way through the course and wind up out here; reliving it, you can put yourself back in the bus again and say, "That stranger across the aisle is Pegg. He isn't going to make it. He'll go home on furlough three months from now and he'll try to kill himself rather than come back. The freckled nape in the seat ahead of you belongs to the redhead Walkinok, who will throw his weight around during his first week and pay expensively for it afterward. But he'll make it."

You make friends with the shy dark guy next to you. His name is Stein and he looks like a big-brain. He's easy to talk to and smart, the kind of fellow who always goes straight to the top. And he won't last even until the first furlough; two weeks is all he can take, you never see him

again. But you remember his name. You remember everything and you go back over it and remember the memories in between the memories. Did somebody on that bus have shoes that squeaked? Back you go and hunt for it. If it happened, you'll remember it.

They say anyone can recall this way; but for you, with what the psycho-dynamicians have done to you—or is it for you?—you can do more of this than anybody. There isn't anything that ever happened in your whole life that you can't remember. You can start at the beginning and go all the way through. You can start at the beginning and jump years in a second and go through an episode again . . . get mad again . . . fall in love again.

And when you get tired of the events themselves, you can run them off again, to find out why. Why did Stein go through those years of study and preparation, those months of competition, when all the time he didn't *want* to be in the Space Service? Why did Pegg conceal from himself that he wasn't fit for the Space Service?

So you cast back, comb, compare and ponder, keeping busy. If you're careful, just remembering lasts a long time, wondering why lasts even longer; and in between times, there are the books and stereos, the autochess and the music . . . until you're ready to cast and comb in your memories again. But sooner or later—later, if you're especially careful—you'll get restless and your life as it was played out, and the reasons why it was played just that way, all that gets old. You can think of no new approach to any of it and learn nothing more from it.

That's where the centerline bulkhead comes in handy. Its very shape is a friendly thing to you; the hull on your left is curved, being part of the ship's side, but the bulkhead is a flat wall. Its constant presence is a reminder that it has a function, like everything else in your world; that it is, by nature, a partition; that the existence of a partition presupposes another compartment; and that the other compartment is the size and shape of this one and designed for a similar purpose—to be a dwelling for someone.

With no sound nor sign of occupancy, the bulkhead still attests the life behind it, just by being there. It's a friendly flatness, a companionable feature of your world, and its company pervades all your thinking.

You know it's your last resort, but you know, too, that

it's a rich one, and when at last you're driven to use it, you'll enter another kind of world, more complex and more engrossing than your own, just for the work it takes to get from place to place and the mystery of the fog between the places. It's a mind, another human mind, sharing this prison with you when at last you need sharing more than anything whatever in all of space.

*Who is it?*

You think about that. You think a whole lot about that. Back at Base, in your last year, you and the other cadets thought about that more than anything. If they'd ever given you the shadow of a hint . . . but no; wondering about it was apparently part of your training. You knew only that on your Long Haul, you would not be alone. You had a pretty good idea that the choice of a shipmate for you would be a surprise.

You looked around you at mess, in class, in the dormitory; you lay awake at night dealing out their faces in a sort of solitaire game; and sometimes you thought about one and said, "That'd be fine. We'd get along." And sometimes you said, "That stinker? Lock me up with *him* and that bulkhead won't be tough enough. I'll kill him after the third day, so help me!"

And after they tapped you for your first Haul, this was the only thing you were scared about—who'd be your shipmate. Everything else, you thought you could handle. You knew your job inside out and backward and it wouldn't whip you. You were sharp-tuned, fine-honed, ready for anything that was under your own control. You were even confident about being alone; it wouldn't get you. Not a chance.

Away down deep, no man believes he can be driven out of his mind, just as he cannot believe—really believe—that he will be dead. That's the kind of thing that happens to someone else.

But this business of a shipmate—this wasn't under your control. You didn't control who it would be and you wouldn't control the guy after blastoff. It was the only unknown and therefore the only thing that scared you.

Amendment: there was a certain amount of control. The intercom button was on your side of the bulkhead. Leave it alone and you didn't have to so much as know you had a shipmate until you were good and ready.

Being able to shut off a voice isn't control, though. You don't know what your shipmate will do. Or *be*.

In those last tight days before blastoff, there was one thing you became overwhelmingly aware of. *Esprit de corps*, they call it. You and the other graduates were hammered into a mold—and hammered some more until the resiliency was gone out of you. You were alike and you did things alike because you had grown to want to. You knew for certain that one of this tight, trustworthy little group would be picked for you; their training and yours, their whole lives and yours, pointed toward this ship, this Haul.

Your presence on this ship summed up your training; your training culminated in your presence on the ship. Only a graduate cadet was fit to man the ship; the ship existed solely for the graduate cadet. This was something so self-evident that you never thought about it.

Not until now.

Because now, a few minutes ago, you were ready to push that button. You couldn't know if you'd broken all records for loneliness, for duration of solitary confinement, but you'd tried. You'd looked through the viewport until it ceased to mean anything. You'd read until you didn't care any more. You'd lived the almost-life of the stereos until you couldn't make believe you believed them. You'd listened to music until it didn't matter. And you'd gone over and over your life from its very beginnings until you'd completely lost perspective on it or anything and anyone in it.

You'd found that you could go back to the viewport and cycle through the whole thing again, but you'd done that, too, so often that the whole matrix of personal involvement was emptied out. Then the flatness of the bulkhead made itself felt. In a way, it seemed to bulge toward you, crowd you against the ship's side, and you knew it was getting to be time you pushed that button and found out for sure.

*Who?*

Pete or Krakow or that crazy redheaded Walkinok? Or Wendover (you all called him Bendover) with all those incomprehensible shaggy-dog stories? Harris? Beerbelly Flacker or Cohen the Wire-haired Terror? Or Shank (what you all called him was a shame)? Or Gindes,



whose inexplicable nickname was Mickey Mouse? You'd sort of hoped it would be Gindes, not because you liked him, but more because he was the one classmate you'd never known very well. He always used to look on and keep his mouth shut. He'd be much more fun to explore than, say, old Shank, who was so predictable that you could practically talk in chorus with him.

So you've tortured yourself, just for the sake of torture, with your thumb over the intercom button, until even the torture dried out and blew away.

You pushed.

You found out, first of all, that the intercom apparently had its own amplifier, energized when you held the button down, and that it took forever—well, three or four seconds, anyway—to warm up. First nothing, then a carrier, then the beginning of a signal; then, at last, the voice of your shipmate, rushing up to full volume, as loud and as clear as if the bulkhead did not exist. And you get off that button as if it had turned into a needle; and you're backed against the outboard bulkhead, deep in shock, physically in silence, but with that voice going on and on and on unbelievably in your unbelieving brain.

It was crying.

It wept wearily, as though you had tuned in toward the end of a long session of wild and lonesome grief. It cried quietly, exhaustedly, without hope. And it cried in a voice that was joltingly wrong for this place—a light, high voice, nearly a contralto. It was wrong, altogether wrong.

The wild ideas come first: *Stowaway?*

You almost laugh. For days before blastoff, you were drugged and immersed in high-frequency fields; hypnotized, worked and reworked mentally and physically. You were passively fed and passively instructed.

You don't know now and you may never know all they did to you. But you can be sure it was done inside six concentric rings of "security" of one kind and another, and you can be sure that your shipmate got the same. What it amounted to was concentrated *attention* from a mob of specialists, every sleeping and waking second from the time you beered it up at the class farewell dinner to the time the accelerator tug lifted your ship and carried it screaming up and outward. Nobody was in this ship but those who belonged in it; that you can absolutely bank on.

Mad idea, the second. For a while, you don't even dare think it, but with the kind of voice, that crying, you have to think of something. So you do and you're scared, scared in a way you've never imagined before, and to a degree you didn't think was possible. *There's a girl in there!*

You run those wordless syllables, those tired sobs, through your mind again, seeking for vocalizations as separated from the breathy, painful gasping that accompanied them. And you don't know. You just can't be certain.

So punch the button again. Listen some more.

Or ask.

But you can't. The crazy idea might be true and you couldn't stand that. They couldn't—they just couldn't—put a girl on these ships with you and then stow her behind the bulkhead.

Then you have an instant fantasy about that. You kneel (bumping your skull on the cover) and feel frantically around the bulkhead, where it meets deck-plates, nose compartment, overhead, after-bulkhead; and all around your fingers ride the bead of the weld. You sit back, sweating a little and half-laughing at yourself. Scratch off one fantasy; there'll be no sliding partitions into any harems this trip.

You stop laughing and think. "They couldn't be that *cruel!*" You're on a test run, sure, and it isn't the ship that's being tested. You know that and you accept it. But tests, tests . . . must you throw a glass vase on a brick sidewalk to find out if it's brittle? You see one of your own hands going up and out to check for a panel, a joint again. You sneer at it, at your own hand, and watch it stop in embarrassment.

Well, say they weren't that cruel. Whom did they put in there?

Not Walkinok. Not Shank. Not Harris or Cohen or any cadet. A cadet wouldn't lie there and cry like that, like a child, a schoolgirl—a baby.

Some stranger, then.

Now the anger comes, shouldering out all the fear. They wouldn't! This ship is everything a cadet was born for—no, made for. That tight leash that bound you with the others, all your thinking, an easy thing you all shared

and never had to think about—that was a thing that didn't admit strangers.

Aside from that—beyond that—this wasn't a matter of desecrated *esprit*; it was a matter of moral justice. Nobody but a cadet *deserves* a ship! What did you give your life to and what for? Why did you give up marriage, and freedom, and all the wonderful trivialities called "fun" that made most human lives worth living? Why did you hold still for Base routines and the hazing you got from the upper classmen?

Just to have some stranger, someone who wasn't even a cadet, wander in without training, shaping, conditioning, experience . . . and get on your ship?

No, it has to be a cadet. It couldn't be anything else. Even a cadet who could break down and cry—that's a more acceptable idea than its being a woman or a stranger.

You're still angry, but now it's the kind of anger that goads you, not the kind that stops you. You push the button. You hear the carrier, then the beginnings of something else . . . Breathing. Difficult, broken breathing, the sound of someone too tired to cry any more, even when crying has changed nothing and there are still more tears to come.

"What the hell are you bawling about?" you yell.

The breathing goes on and on. Finally it stops for a moment and then a long, whispery, shuddery sigh.

"Hey!" you shout. "Hey—you in there!"

But there is no answer. The breathing is fainter, more regular. Whoever it is is going to sleep.

You press even harder on the button, as if that would do any good, and you yell again, this time not even "Hey!" but a blunter, angrier syllable. You can think only that your shipmate chooses—*chooses*, by God!—not to answer you.

You're breathing hard now, but your shipmate isn't. You hold your breath and listen. You hear the deep, quiet inhalations, and then a small catch, and a little sigh, the ghost of half a sob.

"Hey!"

Nothing.

You let the button go and in the sharp silence that replaces the carrier's faint hum, the same wordless syllable builds and builds inside you until it bursts free again.

You can tell from the feel of your throat and the ringing in your ears that it's been a long, long time since you used your voice.

You're angry and you're hurt from these insults to yourself and to your Service. And you know what? You feel good. Some of the stereos you have are pretty nice; they take you right into battle, into the arms of beautiful women, into danger, and from time to time you could get angry at someone in them. You could—but you haven't for a long time now. You haven't laughed or been angry ever since . . . since . . . well, you can't even remember when. You'd forgotten how and you'd forgotten just when it was you forgot. And now look. The heart's going, the sweat . . .

This is fine.

Push the button again, take another little sip of anger. It's been aging; it's vintage-stuff. Go ahead.

You do, and up comes the carrier.

"Please," begs the voice. "Please, please . . . say something else."

Your tongue is paralyzed and you choke, suddenly, when you swallow wrong. You cough violently, let go the button and pound yourself on the chest. For a moment, you're in bad shape. Coughing makes your thinking go in spurts, and your thinking is bouncing up and down on the idea that, until now, you didn't really believe there way anyone in there at all. You get your wind and push the button again.

The voice asks, "Are you all right? Can I do anything?"

You become certain of something else: that isn't a voice you recognize. If you ever heard it before, you certainly don't remember it. Then the content of it hits you. *Can I do anything?* You get mad again.

"Yeah," you growl. "Hand me a glass of water." You don't have your thumb on the button, so you just say what pops into your mind. You shake yourself like a wet bird dog, take a deep breath, and lean on the control again.

Before you can open your mouth, you're in a hailstorm of hysterical laughter. "Glass of water . . . uh-uh-uh . . . that's good . . . you don't know what this means," says the voice, suddenly sober and plaintive. "I've waited so long. I've listened to your music and the sound from your

stereos. You never talk, you never say anything at all. I never even heard you cough before."

Part of your mind reacts to that: *That's unnatural, not even to cough, or laugh aloud, or hum. Must be a conditioning.* But most of it explodes at this stranger, this—intruder, talking away like that without a word of explanation, of apology . . . talking as if that voice of all voices had a right to be there.

"I was beginning to think you were deaf and dumb. Or maybe even that you weren't there at all. That was the thing that scared me the most."

"Shut up," you hiss, with all the fury, all the deadly warning you can command.

"I knew they wouldn't," the voice continues happily. "They'd never put anyone out here by himself. That would be too—" It stops abruptly as you release the button.

"My God!" you think. "The dam has boist! That character'll chunter along like that for the duration!"

You press the button quickly, hear "—all alone out here, you get scared to look out the viewp—" and you cut off again.

That stuff like an invisible mist you see melting away is all the conjecture, those great half-formed plans for shipping out with Walkinok or the Wirehaired Terror.

You were going to review your courses, remember? Slow and easy—take a week on spatial ballistics or spectroscopy. Think it all through for a day between sentences. Or laugh over the time you and the Shank got tanked up at the canteen and pretended you were going to tie up the C.O. and jet him off with Colonel Provost, the head PD man, for a shipmate. The General would get all the psychodynamics he needed. The General was always talking psychodynamics, Provost was always doing psychodynamics.

Well, it seemed funny at the time, anyway. It wasn't so much the beer. It was knowing the General and knowing Colonel Provost that made it funny. How funny would it be with a stranger?

They give you someone to talk to. They give you someone you haven't anything to talk to *about!* That idea of putting a girl behind the bulkhead, now, that was a horrible idea. It was torture. Well, so's this. Maybe worse.

A thought keeps knocking and you finally back off and

let it in. Something to do with the button. You push it and you can hear your shipmate. You release it and . . . shut off the intercom?

No, by the Lord, you don't! When you were coughing you were off that button. *Can I do anything?*

Now what the hell kind of business is this? (And that detached part of your mind reaches hungrily for the pulses of fury: ah, it feels good!) Do you mean to sit there and tell me (you rage silently at the PD men who designed this ship) that even if I don't push that button, my shipmate can hear everything that goes on with me? The intercom's open on the other side all the time, open on this side only when I push the button—is that it?

You turn and glare out the viewport, staring down the cold, distant eye of infinity, and *Where the hell*, you storm silently, *is my privacy?*

This won't do. It won't do at all. You figured right from the start that you and your shipmate would be pretty equal, but on a ship, even a little two-passenger can like this, someone's got to be in command. Given that the other compartment has the same stereos, the same dispensers, the same food and water and everything else, and the only difference between these living quarters is that button—who's privileged? Me, because I get to push the button? Or my shipmate, who gets to listen in on me when I so much as cough?

"I know!" you think suddenly. "That's a PD operative in there! A psychodynamics specialist assigned to observe me!"

You almost laugh out loud; relief washes over you. PD work is naturally hush-hush. You'll never know how many hours during your course you were under hypnosis. It was even rumored around that some guys had cerebral surgery done by the PD boys and never knew it. The boys had to work in secret for the same reason you don't stir your coffee with an ink-stick—PD is one field where the tools must leave no mark.

Well, fine, fine. At last this shipmate makes some sense: at last you've got an answer you can accept. This ship, this trip, is of and for a cadet—but it's PD business. The only non-cadet who'd conceivably be abroad would have to be a PD tech.

So you grin and reach for the button. Then, remem-

bering the way it works, that the intercom's open from your side when you're off the button, you draw your hand back, face the bulkhead, and say easily, "Okay, PD, I'm on to you. How'm I doing?" You wonder how many cadets tumble to the trick this soon. You push the button and wait for the answer.

The answer is "Huh?" in a mixture of shyness and mystification.

You let go the button and laugh. "No sense stringing it out, Lieutenant." (This is clever. Most PD techs are looey; one or two are master sergeants. Right or not, you haven't hurt his feelings.) "I know you're a PD man."

There's a silence from the other side. Then: "What's a PD man?"

You get a little sore. "Now see here, Lieutenant, you don't have to play any more of these psych games."

"Gosh, I'm no lieutenant. I—"

You cut him off quickly. "Sergeant, then."

"You got me all wrong," says that damnable high voice.

"Well, you're PD, anyway."

"I'm afraid I'm not."

You can't take much more of this. "Then what the hell are you?"

A silence. And as it beats by, that anger and that fear of torture begin to mount, hand in hand.

"Well?" you roar.

"Well," says the voice, and you can practically see it shuffle its feet. "I'm not anything. I'm fifteen years old. . ."

You drag out your senior-class snap; there's a way of talking to fourth and third classmen that makes 'em jump. "Mister, you give an account of yourself, but now. What's your name?"

"Skampi."

"Skampi? What the hell kind of a name is that?"

"It's what they call me."

Did you detect a whisper of defiance there? "*Sir!*"

The defiance disappears instantly. "It's what they call me . . . sir."

"And what are you doing on my ship, mister?"

A frightened gulp. "I—I'm sorry—uh—sir. They put me on."

"They?"

"At the Base . . . sir," he amended quickly.

"You were on the Base just how long, mister?" That "mister" can be a lead-shot whiplash if you do it right. It was sure being done right.

"I don't know, sir." You have the feeling the punk's going to burst into tears again. "They took me to a big laboratory and there were a lot of sort of booths with machines in them. They asked me all kinds of questions about did I want to be a spaceman. Well, I did. I always did, ever since I was a kid. So, after a while, they put me on a table and gave me a shot and when I woke up, I was here."

"Who gave you a shot? What was his name?"

"I never . . . I didn't find out, sir." A pause. "A big man. Old. He had gray hair, very short, and green eyes."

Provost, by God. This is PD business, all right, but from where you sit, it's monkey business.

"You know any spatial ballistics?"

"No, sir. Some day, I—"

"Astrogation?"

"Only what I picked up myself. But I'll—"

"Gravity mechanics? Differentials? Strength of materials? Light-metal fission? Relativity?"

"I—"

"Well? *Well?* Speak up, mister!"

"I heard of them, sir."

"'I heard of them, sir!'" you mimic savagely. "Do you know what this ship is for?"

"Oh, yes, sir! Everybody knows that. This is the Long Haul. When you come back from this, you get your commission and they give you a starship!" And if the voice had shuffled its feet once, now its eyes shone.

"You figure to get a starship, mister?"

"Well, I—I—"

"You think they give commands to Boy Scouts just because the Boy Scout wants to go to space *awful* bad?"  
No answer.

You jeer, "Have you got the slightest idea how much training a cadet has to go through, how much he has to learn?"

"Well, no, but I guess I will."

"Sir!"

"Sir. They put me aboard, all those officers who asked me the questions and everything. It must be all right.



*Hey!*" he says excitedly, all the crushed timidity disappearing, to be replaced by a bubbling enthusiasm. "*I know!* We have all this time . . . maybe you're supposed to teach me astrogation and relativity and all that."

Your jaw drops at the sheer childishness of it. And then something really ugly drifts up and smothers everything else.

For some reason, your mind flashes back to the bus, the day you got to base. You can remember back easily to all the faces you worked with, those who made it and those who didn't. But your class had thirty-eight cadets in it and that bus must have held fifty. What happened to the rest? You'd always assumed they went into other sections—ground crew, computer men, maintenance. Suppose they'd been sorted out, examined for some special trait or talent that only the PD men knew about? Suppose they were loaded right aboard ships, each with a graduate cadet?

And why?

Suppose these punks, greenhorns, Boy Scouts, *children*—suppose they were the ones slated for a commission? Suppose guys like you, thinking all this while you were the cream of the crop, and the top cream off that—suppose all along you'd tested out as second-grade material. Suppose you were the one who did the sweating and cramming and took the hazing and the demerits and the lousy mess-hall food, not to command a starship, not to get a commission, but just to be a private tutor to a boy genius who wanted to go to space *awful* bad?

This wouldn't make sense anywhere else but in the starship service. It barely made sense there, but look:

A starship commander might make two trips in his whole career, that's all. Eighteen years each round trip, with his passengers in coldpacks and a cargo of serums, refractories, machine tools and food concentrate for the xenologists and mineralogists who were crazy enough to work out there.

Training the commander for such a ship was easy, as far as operating knowledge was concerned, though there was a powerful lot of it. But training him to stay conscious, awake and aware—and alone—for all those years was something else again. Few men like that were born; they had to be made.

Most of your recluses, your hermits, all through history, have been guys who had things drastically wrong with them. There couldn't be anything wrong with a starship commander. He had to be captain and deck crew, and know his black-hole as well (though most of the drive machinery down there was automatic) and stay alert—stay *sane*—in a black, mad, weightless emptiness God never made him for.

Give him more books and pictures, games and music than even he would have time for and you'd still not be sure he'd stay sane unless he had some very special inner resources.

These (and one other thing) were what a cadet was screened for and what he was trained in. PD packed him full of technical knowledge, psyched him to a fare-three-well, and when they figured he was machine-finished and carrying a high gloss, they sealed him in a space can and threw it out for the Long Haul.

The course was pre-set, and it might last 14 months, and it might last three years, and after a guy got back (if he got back), he would be fit to take out a starship or he would not. As for the shipmate—well, you'd always assumed that PD was looking for a way to shake down two guys at once so they could be together on a starship.

Maybe, some day, the ships would carry eight, ten at once, and at last natural human gregariousness would have a chance to compete with the pall of black distances. So far, though, psychic disorientation had made everything that was latently mean and murderous in a man explode into action. Putting more than a single human being on those boats to nurse them through was just asking for slaughter. And shipwreck.

The other thing required of you besides technical ability and these inner resources is—youth. You're only twenty-two, so full of high-intensity training that, as Walkinok once said, you feel your brain convolutions are blown out smooth like a full bladder. And you've compacted this knowledge, coded it, used it. You're so full of it that it's bound to ooze out onto anyone around you.

You're twenty-two and you're sealed up in a can with a thirsty-headed fifteen-years-old who knows nothing, but wants to go to the stars *awful* bad. And you can forget how stupid he seems to be, too, because you can bet your

bulging cortex that the kid has such an enormous I.Q. that he can afford to act stupid and cry.

What a dirty, rotten, lousy deal to put you through all this just to shave seven years off the age of a starship commander! Next thing you know, they'd put a diapered baby in with a work-weary sucker of a fine-honed cadet and get three star trips out of him instead of two!

And what's to become of *you*? After you've done your generous stint of tutoring, they pin a discharge emblem on your tunic and say, "Well done, Cadet. Now go raise Brussels sprouts." And you stand at attention and salute the downy-cheeked squirt in all the gold braid and watch him ride the gantry crane to the control cabin you've aimed to and sweated for ever since you were weaned!

You sprawl there in that living space, so small that you can't stand up in it, and you look at that bland belly of a bulkhead with its smooth, round navel of a button, and you think, "Well, there's a lot of guts back of that." You heave a deep breath, while still the detached part of your mind looks on. Now it's saying wonderingly, "Aren't you the guy who was scared because nothing could get him excited any more?" And you speak and your voice comes out sounding quite different from anything you've ever heard from anyone before. Maybe you've never been this mad before.

*"Who told you to say that?"*

You push the button and listen.

"Say what—uh—sir?"

"About me teaching you. Anybody at Base?"

He seems to be thinking. "Why, no, sir. I just thought it would be a good idea."

You don't say anything. You just hold the button down.

He says diffidently, "Sort of pass the time?" When you still don't say anything, he adds wistfully, "I'd try. I'd try awful hard."

You let go the button and growl, "I just bet you would. You just thought it up all your own little self, huh?"

"Well, yes."

"You're a bright boy. You're a real, smart, ambitious little louse!"

You push the button real quick, but all you get is an astonished silence.

You say, real composed, almost gentle. "That 'louse,' now, that's not just a figure of speech, little boy. I mean that. I mean you're a crummy little crawler looking to suck blood after somebody else has done all the work. You know what you do? You just make like you're all alone in this can. You don't talk to me and you don't listen to me and I'll do you a favor—I'll forget all about you, too. I'm not going to bat your eyeballs together just yet, but don't call me generous, little boy—never that. It's just that I can't reach in there just now."

"No!" That boy can make a real piteous noise when he wants to. "No, no! Wait—please!"

"Well?"

"I don't under—I mean I'm sorry, Cadet. I'm honest-to-Pete sorry. I never meant—"

But you cut him off. You lie back and close your eyes. You're thrumming with fury right down to your toenails.

This, says your internal observer, is all right. This is living.

So the weeks pass, and so do more weeks. You shoot a star and make some notes, and wait a while and shoot it again, and pretty soon you have enough data to fool around with. You get your stylus and block, and the point darts around the way you want it to, and those old figures sit up and lie down and rush around just the way you want them to. You laugh when you do it; wouldn't Junior just love to learn some of these tricks?

Anyway, you figure you're just past the cusp perihelion of your parabola and you're starting back. You know how far you've come and when you'll get back. You laugh again. The sound of your voice reminds you he can hear you, so your crawl over to the bulkhead and push the button.

"Cadet," he says. "Please. Cadet. Please." His voice is hoarse and weak; the syllables come out as if they're meaningless from repetition. He's probably been lying in there for weeks bleating "Cadet—please—Cadet—please" every time you clicked the stylus against your teeth or set the quadrant on your Sun gun.

You spend a lot of time looking out the viewport, but

you get sick of that and turn to the euphorics. You see a lot of stereo shows. You are always aware of the button in the bulkhead, but you ignore it. You read. You get a lot of use out of the octant; it seems you take a lot more bearings than you have to. And when at last the button starts to be intrusive, you make a real effort and leave it alone; you figure out something else to do instead.

You take a careful survey of your instruments to figure which one you need least, and finally decide on the airspeed indicator. You've spent plenty of time in a mockup and you know you can compute your airspeed when you return to Earth by the hull-temperature plus your ground-rise radar.

You dismount the instrument and take it apart and get the diamond bearing. You go through the games locker and the equipment chest until you put together a nickel rod and a coil, and you hook on to your short-range radio where the oscillations suit you. You cement the diamond to the tip of the rod, shove the rod through the long axis of the coil. You turn on the juice and feel (rather than hear) the rod humming softly.

"The phenomenon, dear pupil," you say, but silently, "is magneto-striction, whereby the nickel rod contracts slightly in the magnetic field. And since the field is in oscillation, that diamond on the tip is vibrating like crazy."

You get your stylus and, after careful consideration, decide on a triangle with round corners, just big enough to shove an arm through comfortably; the three corners would make peepholes.

All the while, you have quick fantasies about it. You'll knock the triangular piece out of the bulkhead and stick your face in the hole and say "*Surprise!*" and he'll be cowering there, wondering what goes on. And you'll say, "Shake and let bygones be." And he'll jump over, all eager, and you'll take his hand and drag it through the hole and put your back against the bulkhead and pull till his shoulder dislocates.

He's gasping, "Cadet, please," until you get tired of amusing yourself and haul the wrist around and sink your teeth in it. Then he starts to bleed, and you just hold him there while "Cadet-please" gets fainter and fainter, and you explain to him all about differential equations and mass-ratios.

And as you're thinking about this, you're going round and round the blunted triangle with your vibrating diamond. The bulkhead is thick as hell and tough—it's hull-metal; imagine that, for an inboard bulkhead!—but that's all right. You've got plenty of time. And bit by bit, your scored line goes deeper.

Every once in a while, you take a breather. It occurs to you to wonder what you'll say when you're grappled in and the Colonel sees that hole in the bulkhead. You try not to wonder about this, but you do all the same, a whole lot. You run it over in your mind and sometimes the Colonel says, "Good, Cadet. That's real resourcefulness, the kind I like to see." But other times it doesn't quite come out that way, especially with the kid dead on one side of the bulkhead and his blood all over the place on the other side.

So maybe you won't kill him. You'll just scare him. Have fun with him.

Maybe he'll talk, too. Maybe this entire Long Haul was set up by PD just to find out if you'd cooperate with your shipmate, try to teach him what you know, at any cost. And you know, if you thought more of the Service than you do about your own dirty career in it, that's just what you'd do. Maybe if you did that, they'd give you a starship, you and the kid both.

So, anyway, this cutting job is long and slow and suits you fine; no matter what you think, you go on with it, just because you started. When it's finished you'll know what to do.

Funny that the result of this trip was going to be the same as some of those you'd heard whispered about, where a ship came in with one guy dead and the other . . .

But that was the difference. To do a thing like that, those guys must have been space-happy. You're doing it, sure, but for different reasons. You're no raving looney. You're slow-and-steady, doing a job, knowing exactly why.

Or you will, when the time comes.

You're real happy this whole time.

Then all that changes.

Just why, you can't know. You turned in and you slept, and all of a sudden you're wide awake. You're

thinking about some lab work you did. It was a demonstration of eddy-current effects.

There was a copper disk as thick as your arm and a meter in diameter, swinging from a rope in the center of the gymnasium. You hauled it up to the high ceiling at the far end and turned it loose. There was a big electromagnet set up in the middle of the place, and as the disk reached the bottom of its long swing, it passed between the poles of the magnet, going like hell. You threw the switch and the disk stopped dead right where it was and rang like a big gong, though nothing had touched it.

Then you remember the sixty zillion measurements you'd taken off a synchro-cosmotron so huge that it took you four minutes at a fast walk to get from one end to the other.

You remember the mockups, the hours and hours of hi-G, no-G; one instrument out, another, all of 'em, some of 'em; simulated meteorites on collision orbit; manual landing techniques—until your brains were in your hands and the seat of your pants, and you did the right things with them without thinking. Exhausted, you still did it right. Even doped up.

You remember the trips into town with Harris and Flacker and the others. Something happened to you every time you so much as walked down a street with those guys. It was a thing you'd never told anyone. Part of it was something that happened between the townspeople and your group. Part of it was between your group and yourself. It all added up to being a little different and a little better . . . but not in a cocky way. In a way that made you grateful to the long, heavy bulk of a starship and what such ships are for.

You sit up in your bunk, with that mixed-up, wide-awake feeling, reaching for something you can't quite understand, some one simple thing that would sum up the huge equipment, the thousands of measurements, the hours of cramming and the suspense of examinations; the seat-of-the-pants skills and the pride in town . . .

And now you see what it is.

That kid in there, he could have an I.Q. of nine goddam hundred and never learn how to put down a ship with all his instruments out and the gyros on manual. Not by somebody telling him over an intercom when he's

never even sat in a G-seat. He might memorize twelve thousand slightly varying measurements off a linear accelerator, but he wouldn't gain that certain important thing you get when you make those measurements yourself. You could describe the way the copper disk rang when the eddy current stopped it, but he would have to see it happen before it did to him all the things it did to you.

You still don't know who that kid is or why he's here, but you can bet on one thing—he isn't here to pick your brains and take your job. You don't have to like him and you can be mad he's aboard instead of Harris or Walky; but get that junk out of your head right now about him being a menace to you. Goddlemighty Godfrey, where did that poisonous little crumb in your brain come from? Since when are you subject to fear and jealousy and insecurity? Since when do you have to guard yourself against your own imagination?

Come the hell off it, Cadet. You're not that good a teacher; he's not that much of a monster.

Monster! Did you hear him cry that time?

You feel twenty pounds lighter (which is odd, seeing that you're still in free-fall) and as if you'd just washed your face. "Hey, Krampi!"

You go push the button and wait. Then you hear a sharp inhalation through nostrils. A sniff . . . no, you won't call it that.

"Skampi, sir," he corrects you timidly.

"Okay, whatever you say. And knock off that 'sir.' "

"Yes, sir. I mean yes."

"What were you crying about "

"When, s—?"

"Okay," you break in gently. "You don't have to talk about it."

"No I wasn't trying to deny it. I . . . cried twice. I'm sorry you heard me. You must think . . ."

"I don't think," you say sincerely. "Not enough."

He thinks that over and apparently drops it. "I cried right after blastoff."

"Scared?"

"No . . . yes, I was, but that wasn't why. I just . . ."

"Take your time telling me. Time is what we got nothing else but of."



"It was just that I—I'd always wanted to be in space. I thought about it in the daytime and dreamed about it at night. And all of a sudden, there it was, happening to me for real. I . . . thought I ought to say something and I opened my mouth to do it and all of a sudden I was crying. I couldn't help it. I guess I— Crazy, I guess."

"I wouldn't say so. You can hear and talk and see pictures and get yourself all ready, but there's nothing like doing it. *I* know."

"You, you're used to it."

He seems to want to say something else; you hold the button down. Finally, with difficulty, he asks, "You're big, aren't you? I mean you're . . . you know. Big."

"Well, yes."

"I wish I was. I wish I was good for . . . well, something."

"Everybody push you around?"

"Mm."

"Listen," you say. "You take a human being and put him down next to a starship. They're not the same size and they're not the same shape, and one of 'em's pretty insignificant. But you can say that *this* built *this*, not the other way around."

"Y-e-eah." It is a whisper.

"Well, you're that human being, that self-same one. Ever think of that?"

"No."

"Neither did I, till now," you admit rapidly, "It's the truth, though."

He says, "I wish I was a cadet."

"Where do you come from, kid?"

"Masolo. It's no place. Jerk town. I like big places with big things going on. Like the Base."

"Awful lot of people charging around."

"Yeah," he says. "I don't like crowds much, but the Base—it's worth it."

You sit and look at the bulkhead. It's companionable, suddenly, and sort of changed, and if it had just grown warm, or quilted. You get a splinter of light off the bright metal where you've scored it. You think it's down pretty deep. A man could stand up to it and knock that piece out with a maul, if a man could stand up, if he had a maul.

You say, very fast, as if you're afraid something's going to stop you, "Ever do anything you were really ashamed of? I did when I talked to you the way I did. I shouldn't've done it like that . . . I don't know what got into me. Yes, I do and I'll tell you. I was afraid you were a boy genius planted on me to strip my brains and take my command. I got scared."

It all comes out like that. You feel much better and at the same time you're glad Walkinok or Shank aren't around to hear you spout like that.

The kid's very quiet for a while. Then he says, "One time my mother sent me to the market and something was a special, I forget what. But anyway I had forty cents change and I forgot about it. I found it in my pants in school next day and bought a starship magazine with it and never told her. I used to get every issue that way after that. She never missed the money. Or maybe she did and didn't say anything. We were pretty hard up."

You understand that the kid is trying to give you something, because you apologized to him. You don't say anything more about that. Right here, a wonder starts to grow. You don't know what it is, but you know that stand-off-and-watch part of your mind is working on it.

You say, "Where is this Masolo?"

"Upstate. Not far from Base. Ever since I was a baby, the axitugs were shaking the house when they took off. There's a big tree outside the house and all the leaves shiver—with the tugs, you know. I used to climb out a limb and get on the roof and lie down on my back. Sometimes you could see the starships orbiting. Just after the Sun goes down, sometimes you can . . ." He swallows; you can hear it plainly. "I used to put out my hand. It was like a firefly up there."

"Some firefly," you say.

"Yeah. Some firefly, all right."

Inside you, the wonder is turning to a large and luminous astonishment. It's still inexpressible, so you leave it alone.

The kid is saying, "I was with two other fellows out by the high school one time. I was just a kid—eleven, I think. Well, some gorillas from the high school chased us. We ran and they caught up with us. The other kids started to

fight them. I got over to one side and, when I had a chance, I ran. I ran all the way home. I wish I'd stayed there with those other two kids.

"They got the tar kicked out of them and I guess it hurt, but I guess it stopped hurting after some teacher came along and broke up the fight. But I hurt every time I think about running away like that. Boy, did those two give me a razzing when they saw me next day! *Boy!* So what I wanted to ask you, you don't think a kid who would run away like that could be a cadet."

He ends it like that, flat. No question.

You think about it. You've been in some fine brawls as a cadet. You're in a bar and someone cracks wise, and your blood bubbles up, and you wade in, feeling giant-size. But maybe that's just because of the business of belonging.

You say carefully, "I think if I was in a fight, I'd rather have a guy on my side who knew what being scared felt like. Then it would be like having two guys on my side, instead of one. One of the guys wouldn't care if he got hurt and the other guy would never want to be hurt that way again. I think a fellow like that would be a pretty good cadet."

"Well, yeah," says the kid, in that funny whisper.

Now the inner astonishments bursts into sight, and you recognize what it is about this kid.

At first, you were scared of him, but even when that went away, you didn't like him. There was no question of liking him or not liking him; he was a different species that you couldn't have anything to do with.

And the more you talked with him, the more you began to feel that you didn't have to set yourself apart from him, that he had a whole lot you didn't have—and that you could use it. The way he talked, honest and unabashed; you don't know how to do that. You nearly choked to death apologizing to him.

It suddenly is very important to get along with this kid. It isn't because the kid is important. It's because if you can get along with somebody so weak, so wet behind the ears, and yet in his peculiar way so rich, why, you can get along with anybody, even your own lousy self.

And you realize that this thing of getting along with

him has extension after extension. Somehow, if you can find more ways to get along with this kid, if you can see more things the way he sees them with no intolerance and no attitude, you'll tap something in yourself that's been dried up a long time now.

You find all this pretty amazing, and you settle down and talk to the kid. You don't eke it out. You know he'll last all the way back to Base and have plenty left over. You know, too, that by the time you get there, this kid will know a cadet can also be a louse. You can give him that much.

The way you treated him, he was hurt. But you know? He wasn't mad. He doesn't think he's good enough to get mad at a cadet. He thinks a cadet rates what he does just by being a cadet.

Well, you are going to fix that.

The time goes by and the time comes; the acceleration tug reaches out and grabs you high above Earth, so, after all that manual-control drill, you don't have a thing to do but sit there and ride it down.

The tug hovers over the compound right near the administration building, which disappears in a cloud of yellow dust. You sink down and down in the dust cloud until you think they must be lowering you into a hole in the ground. Then, at last, there's a slight thump and an inhuman amount of racket as the tug blasts away free.

After that, there's only the faint whisper of the air circulator, the settling dust, and a profoundly unpleasant feeling in calves and chest as the blood gets used to circulating in a 1-G environment.

"Now don't you forget, Skampi," you say. You find it difficult to talk; you've got a wide grin plastered across your face and you can't cast it adrift. "Just as soon as they're through with you, you come looking for me, hear? I'll buy you a soda."

You lean back in your G-chair and hold the bulkhead button.

"I can drink beer," he says manfully.

"We'll compromise. We'll make your soda with beer. Listen, kid. I can't promise, but I know they're fooling with the idea of a two-man crew for starships. How'd you like to go with me—one trip, anyhow? Of course, you'll

have to be conditioned six ways from the middle, doubletime, and it'll be real rough. But—what do you say?"

And you know? He doesn't say anything!

He laughs, though.

Now here comes Colonel Provost, the *big big* brass of Psychodynamics, and a young MP. That's all the welcoming committee you'll get. The compound's walled and locked, and no windows look out on it. They must have unloaded some pretty sorry objects from these space cans from time to time.

They open the hatch from the outside and you immediately start coughing like hell. Your eyes say the dust has settled, but your lungs say no. By the time you have your eyes wiped, the M.P. is inside and squatting on the deck, cross-legged.

He says cheerfully, "Hi, kay-dee. This here's a stun gun and if you so much as squint at me or the Colonel, you get flaked out like a heaving-line."

"Don't worry about me," you say from behind that silly grin. "I got no quarrel with anybody and I like it here. Good morning, Colonel."

"Look out for this one," said the M.P. "Likes it here. He's sick."

"Shut up, wheelhead," says the Colonel cheerfully. He has his gray crewcut and barrel torso shoved into the hatch and it's real crowded in that little cabin. "Well, Cadet, how are we?"

"We're fine," you say. The M.P. cocks his head a little to one side and gets bright-eyed. He thinks you're sassing the C.O., but you're not. When you say "we," you mean you and your shipmate.

"Anything special happen?"

The answer to that is a big fat yes, but it would take forever to tell. It's all recorded, anyway; PD doesn't miss a trick. But that's from then till now, and done with. You're concerned from now on. "Colonel, I want to talk to you right now. It's about my shipmate."

The Colonel leans a little further in and slaps the M.P.'s gun hand. He's in front of the guy, so you can't see his face. "Beat it, wheelhead."

The M.P. clears out. You stagger up out of the G-seat

and climb through the hatch. The Colonel catches your arms as you stagger. After a long time in free-fall, your knees won't lock as you walk; you have to stiffen each one as your weight comes on it, and you have to concentrate. So you concentrate, but that doesn't stop you from talking. You skim over the whole business, from your long solo to being reduced to meeting your shipmate, and the hassle you had with yourself over that, and then this thing that happened with the kid—weeks and weeks of it, and you've only just begun.

"You can pick 'em, sir," you pant as you lurch along. "Do you always use a little know-nothing kid? Where do you find 'em? Does it always work out this well?"

"We get a commander out of every Long Haul," he says.

"Say, that's great, sir!"

"We don't have very many ships," he says, just as cheerfully.

"Oh," you say.

Suddenly you stop. "Wait, sir! What about Skampi? He's still locked in on his side of the bulkhead."

"You first," says the Colonel. You go on into the PD lab. "Up you go."

You look at the big chairs with its straps and electrodes and big metal hood.

"You know, they used chairs like these in the French Revolution," you say, showing off. You're just busting with friendliness today. You *never* felt like this. You sit in the big chair. "Look, sir, I want to get started on a project right away. This kid, now—I tell you, he's got a lot on the ball. He's spaceman right to the marrow bones. He comes from right around here, that little place up the pike, Masolo. He got shook out of his bassinet by the axi-tugs. He spend his childhood lying on his back on the roof looking for the starships in orbit. He's—"

"You talk all the time," the Colonel breaks in mildly. "Sum up, will you? You made out with your shipmate. You think you could do it again in a starship. That it?"

"Think we can try it? Hey, really? Look, can I be the one to tell him, Colonel?"

"Close your mouth and sit still."

Those are orders. You sit still. The Colonel gets you

strapped in and connected up. He puts his hand on the switch.

"Where did you say you came from?"

You didn't say, and you don't, because the hood swings down and you're surrounded by a sudden dissonant chord of audio at tremendous amplitude. If you had been allowed to say, though, you wouldn't have known.

The Colonel doesn't even give you time to be surprised at this. You sink into blackness.

It gets light again. You have no idea how much time has passed, but it must be plenty, because the sunlight from outside is a different color and slants in a different way through the venetian blinds. On a bench nearby is a stack of minicans with your case number painted on each one—that'd be the tape record of your Long Haul. There's some stuff in there you're not proud of, but you wouldn't swap the whole story for anything.

"Hello, Colonel," you say with your tongue thick.

"You with us again? Good." He looks at an enlarged filmstrip and back at you. He shows you. It's a picture of the bulkhead with the triangular score in it. "Magnetostriction vibrator, with a diamond bearing for a drill bit, hm? Not bad. You guys scare me. I'd have sworn that bulkhead couldn't be cut and that there was nothing in the ship that could cut it. You must've been real eager."

"I wanted to kill him. You know that now," you say happily.

"You damn near did."

"Aw, now, Colonel! I wouldn't have gone through with it."

"Come on," he says, opening the buckles.

"Where, sir?"

"To your space can. Wouldn't you like to have a look at it from the outside?"

"Cadets aren't permitted—"

"You qualify," says the old man shortly.

So out you go to the compound. The can still stands where it was landed.

"Where's Skampi?" you ask worriedly.

The Colonel just passes you an odd look and walks on. You follow him up to the can. "Here, around the front."

You walk around to the bow and look up at it. It's just

the shape it ought to be from the way it looked from inside, except that it looks a little like a picture of a whale caught winking at you.

Winking?

One-eyed!

"Do you mean to tell me you had that kid in a blind compartment, without so much as a viewport?" you rage.

The Colonel pushes you. "Sit down. Over there. On the hatch. You returning heroes and your manic moods . . . *sit down!*"

You sit on the edge of the open hatch.

"Sometimes they fall over when I explain," he says gruffly. "Now what was bothering you?"

"Locking that kid up in a dark—"

"There isn't a kid. There isn't a dark cabin. There's no viewport on that side of the can. It's a hydrazine tank."

"But I—but we—but the—"

"Where do you come from?"

"Masolo, but what's that to—"

"What did your mother and all the kids call you when you were a space-struck teenager?"

"Scampy. They all—*Scampy?*"

"That's right," he says bluntly.

Rocked, up cover your face. "By God! I can remember now, thinking back in detail over my whole life—it started *in the bus* that day I passed the entrance exams. What is it? Please, *what is it?*"

"Well, if you want me to get technical, they call it Dell's hypothesis. It was formulated way back in the middle of the twenty century by Dudley Dell, which was one of the pseudonyms of a magazine editor. As I remember it, he later became a lay analyst and—"

"Please, Colonel!" You're in trouble.

"Okay, okay," he says soothingly. "Well, up to that time, psychologists—particularly analysts—had been banging their heads against a stone wall in certain cases, and sometimes banging up the patient in the process. Those early therapists knew that childish feelings and motivations were interfering with adult efficiency and happiness. When a man would slam out of his house and do a lousy day's work after a fight with his wife, the doctor



would tell him, 'You're acting *as if* you were a child rejected by its mother,' and this was—"

"Colonel, sir, are you going to please tell me what the hell's with *me*?"

"I am," he answers calmly. "This, as I was beginning to explain, was all wrong because the 'as if' concept made the patient disbelieve in this active eight-year-old within him—a very viable, hard-fighting, eight-year-old it was, too. So when behavior got more infantile, the doc would pull his beard, or chin, and say, 'Mm-hmm, schizophrenia,' thereby scaring the liverwurst out of the patient. Dell stopped all that."

"Dell stopped all that," you repeat, suffering.

"It was a little thing, that hypothesis of his—little like  $E=MC^2$  or Newton's apple—but, oh, my, what happened!"

"Oh, my," you agree. "What happened?"

"Dell began directing therapy to the infantile segment, treating it as a living thinking, feeling organism. It responded so excellently that it changed the face of psychoanalysis. Now in your case—you're not going to interrupt?"

You shake your head blankly but obediently.

"Good. In your case, an extension of Dell's hypothesis was used. The sum total of your life up until you took your entrance examinations to this Base was arrested at the age of fifteen. A hypnotic barrier was erected so that you could have no access to any of this. You—all of you cadets—literally start a new life here, with no ties whatever to an earlier one. Your technical education very deliberately has no reference factors to anything but itself. You learn quickly because your minds are uncluttered. You never miss your past because we're careful never to reactivate it.

"When this approach was first tried, the subjects were graduated with memories only of their training. Well, it didn't work. Childhood conditioning is too important to the entire human being to be wiped out without diminishing the subject in just about every emotional way. So we developed this new system. That's what we used on you.

"But we discovered a peculiar thing. Even in untrained adults—as opposed to the sharp division of pre- and post-entrance you have here—even untrained adults suffer to greater or lesser degree from internal strife be-

tween childhood and adult interpretations and convictions. An exaggerated example would be a child's implicit belief in Santa Claus and the Easter bunny, existing at one and the same time with the adult's realization that these are only legends. The inner child—the child within the adult—still exists, according to Dell and to all tests since, and will fight like the very devil for survival, beliefs and all . . . *especially* one whose beliefs and natural feelings and reactions had been made grounds for punishment of ridicule.

"The schism between you and Scampy was extreme; you were, in effect, born on different planets. To be a complete human being, you had to be rejoined; but to be integrated successfully, you and Scampy had to learn how to get along together. For Scampy, this was not difficult—you, even in injustice and cruelty, were a real live hero-image. But the adult you had a stonier path. Somewhere within yourself, though, you somehow found an element of tolerance and empathy, and used it to bridge the gap.

"I may say," the Colonel adds severely, "that it takes a particularly fine kind of person to negotiate this difficult merger. You are not usual, Cadet; not usual at all."

"Scampy," you murmur. Impulsively, you pull your shirt away from your chest and look down as if there were something hiding there. "But he *talked* to me! Don't tell me you've secretly invented a telepathic converter with band-pass filters!"

"Of course not. When the barrier was erected between you and Scampy, Scampy was conditioned to speak subvocally—that is, back in the throat and virtually without lip movement. You have a subminiature transmitter placed surgically in your pharynx. The button on your bulkhead activated it. There had to be a button, you see; we couldn't have the two of you speaking at the same time, which is what persons in the same room invariably do. You can't subvocalize *and* talk simultaneously. It would have tipped you off. Hence the button."

"I can't get used to it," you complain. "I can't! I practically *saw* the boy! Listen, Colonel—can I keep my built-in transmitter and have the same rig on my starship?"

He smiles, although you think it hurts his face. "You really want it left as is?"

"He's a good kid."

"Very well-Commander. Dismissed." He marches away.

\* \* \*

You look after him, shaking your head. Then you duck into the space can. You stare at the bulkhead and at the button and at the scoring on the plate where you came *that* close to filling your cabin with your hydrazine supply. You shudder.

"Hey," you call softly. "Scamp!"

You push the button. You hear the carrier. Then, "I'm thirsty," says Scampy.

You cut out of there and go down to the rec area and into the short-order bar.

"A beer," you say, "And put a lump of vanilla ice cream in it. And two straws."

"You crazy?" asks the man.

"No," you say. "Oh, no!"

# THE SHORT ONES

---

BY RAYMOND E. BANKS (1918- )

THE MAGAZINE OF FANTASY AND SCIENCE FICTION  
MARCH

*Raymond E. Banks has no entry in either edition of TWENTIETH-CENTURY SCIENCE-FICTION WRITERS, a glaring omission that perhaps derives from the fact that Banks published no novels and never had a story collection. Nevertheless, he deserves attention as a writer who published more than thirty stories in the sf magazines, primarily in the decade 1954-1964, and who at his best was very good indeed. Particularly noteworthy are "The Littlest People" (1954), "The City That Loves You" (1969), "Rabbits to the Moon" (1959), and "Walter Perkins Is Here!" (1970).*

*The present selection concerns how leaders are/should be chosen, a topic that seems especially important in January, 1987 as these words are typed. "The Short Ones" remains one of the best treatments of power in the genre, and a story that richly deserves to be remembered. (MHG)*

*Where is the writer who hasn't at times felt almost god-like as he makes life-and-death decisions for the characters he creates. And yet can he really do as he likes? Do the characters sometimes seem to seize life and go their own way despite the author? L. Ron Hubbard dealt with this in "Typewriter in the Sky."*

*Or is the writer as helpless as his own characters, when in the grip of the necessities of the plot. In a recent novel I had to kill a character I really didn't want to kill. I had to; the plot demanded it. In the Greek myths, even Zeus could not defy Fate.*

*And so in this story, if we look down at The Short*

*Ones, we are concerned, as Marty says, with how leaders are, or should be, chosen. But if we look upward at the Very Tall One, we find ourselves asking whether God will pass the test or not. (IA)*

Valsek came out of his hut and looked at the sky. As usual it was milk-white, but grayed down now to pre-dawn somberness.

"Telfus!"

The sleepy face of his hired man peered over a rock, behind which he had slept.

"We must plow today," said Valsek. "There'll be no rain."

"Did a god tell you this?" asked Telfus, a groan in his voice.

Valsek stumbled over a god-wire before he could answer. Another exposed god-wire! Important things were stirring and he had to drive this farm-hand clod to his labor.

"If you are to sleep in my field and eat at my table, you must work," said Valsek angrily. He bent to examine the god-wire. The shock to his hands told him there was a feeble current running in it which made his magnetic backbone tingle. Vexing, oh vexing, to know that current ran through the wire and through you, but not to know whether it was the current of the old god Melton, or the new god, Hiller!

"Bury this god-wire at once," he told Telfus. "It isn't neat to have the god-wires exposed. How can I make contact with Hiller when he can see my fields unplowed and my god-wires exposed? He will not choose me Spokesman."

"Did this Hiller come to you in the night?" asked Telfus politely.

"In a way, in a way," said the prophet testily. It was hard to know. It was time for a new god, but you could miss it by weeks.

Valsek's wife came over the hill, carrying a pail of milk warm from the goat.

"Was there a sign last night?" she asked, pausing before the hut.

Valsek gave his wife a cold stare. "Naturally there was a sign," he said. "I do not sleep on the cold stone of the

barn floor because it pleases my bones. I have had several portents from Hiller."

His wife looked resigned. "Such as?"

Short Ones! Valsek felt contempt inside of him. All of the Short Ones were fools. It was the time for a new god, and they went around milking goats and asking about signs. Short Ones! (And what god had first revealed to them that name? And why, when they were the tallest living beings in all the world?)

"The wind blew last night," he said.

"The wind blows every night," she said.

He presented his hard conviction to the cutting blade of her scorn.

"About midnight it rained," he persisted. "I had just got through suggesting rain to the new god, Hiller."

"Now was that considerate?" asked Telfus, still leaning on his rock. "Your only hired hand asleep in the fields outside and you ask for rain."

"There is no Hiller," said Valsek's wife, tightening her lips. "It rains every midnight this time of year. And there will be no corn if you keep sleeping in the barn, making those stupid clay images and avoiding work."

"Woman," said Valsek, "god-business is important. If Hiller chooses me for Spokesman to all the Short Ones we shall be rich."

But his wife was tired, perhaps because she had had to pull the plow yesterday for Telfus. "Ask Hiller to send us a bushel of corn," she said coldly. "Then I will come into the barn and burn a manure stick to him."

She went into the hut, letting the door slam.

"If it is permitted to sleep in the barn," said Telfus, "I will help you fashion your clay idols. Once in King Giron's courtyard I watched an artist fashion a clay idol for Melton, and I think I might have a hand for it, if it is permitted to sleep in the barn."

Blasphemers! Worldly blasphemers! "It is not permitted to sleep in the barn," said Valsek. "I have spent many years in the barn, reaching out for each new god as he or she came, and though I have not yet made contact, it is a dedicated place. You have no touch for prophecy."

"I have seen men go mad, each trying to be picked Spokesman to the gods for the Short Ones," said Telfus. "The chances are much against it. And consider the fate of the Spokesman once the year of his god is over."

Valsek's eyes flashed angrily. "Consider the fate of the Spokesman in his prime. Power, rich power in the time of your god, you fool, if you are Spokesman. And afterwards many Spokesmen become members of the Prophets' Association—with a pension. Does life hold more?"

Telfus decided not to remind his employer that usually the new Spokesman felt it necessary to execute the old Spokesman of the used-up god.

"Perhaps it is only that my knees are too tender for god-business," he said, sighing against the rock.

"Quiet now," said Valsek, "It is time for dawn. I have asked Hiller for a portent, to show his choice of me as Spokesman. A dawn portent."

They turned to watch the dawn. Even Valsek's wife came out to watch, for Valsek was always asking for a dawn portent. It was his favorite suggestion to the gods.

Dawn came. There was a flicker of flashing, magic lights, much, much faster than the slow flame of a tallow taper that the Short Ones used for light. One-two-three-four-five, repeated, one-two-three-four-five. And then the day was upon them. In an instant the gray turned to milk-white and the day's heat fell.

"Ah!" cried Valsek. "The dawn light flashed six times. Hiller is the new god. I am his Spokesman! I must hurry to the market place in town with my new idol!"

Telfus and the wife exchanged looks. Telfus was about to point out that there had been only the usual five lights of dawn, but the wife shook her head. She pointed a scornful finger to the horizon where a black pall of smoke lingered in the sky.

"Yesterday there were riots," she said. "Fighting and the burning of things. If you take your new idol to the market place, you will insult either the followers of King Giron or the followers of Melton. One or the other, they will carve your heart out, old man!"

But it was no use. Valsek had rushed back into the barn to burn a manure stick to Hiller and start his journey, on the strength of the lights of dawn.

Valsek's wife stared down at her work-stained hands and sighed. "Now I supposed I should prepare a death sheet for him," she said.

"No," said Telfus, wearily picking up the harness from the ground. "They will only laugh at him and he will live

forever while you and I die from doing the world's work. Come, Mrs. Valsek, assume the harness, so that I may walk behind and plow a careful furrow in his fields."

*Time:* One month earlier . . . or half an hour.

*Place:* The Pentagon, Washington, D.C.

The Life Hall.

In the vast, gloomy auditorium the scurryings and scuttlings of the Short Ones rose to a climax beneath the opaque, milky glass that covered the colony. Several spectators rose in their seats. At the control panel, Charles Melton also rose.

"The dials!" cried his adviser.

But Melton was past tending the dials. He jerked the control helmet off his head a second too late. A blue flash from the helmet flickered in the dark room. Short circuit!

Melton leaned over the glass, trying to steady himself, and vomited blood. Then a medical attendant came and escorted him away, as his adviser assumed the dials and his helmet.

A sigh from the spectators. They bent and peered at Melton from the seats above his level, like medical students in an operating theatre. The political career of Charles Melton was over; he had failed the Life Hall Test.

A technician tapped some buttons and the lighted sign, visible to all, changed:

TEST 39167674

HILLER, RALPH, ASSISTANT SECRETARY OF DEFENSE, USA

TEST TIME: 6 HOURS

OBJECTIVE: BLUE CERTIFICATE TO PROVE LEADERSHIP  
QUALITIES

ADVISER: DR. CYNTHIA WOLLRATH

Cynthia Wollrath!

Ralph Hiller turned from the door of the Ready Room and paced. What rotten luck he was having! To begin with, his test started right after some inadequate Judge-applicant had failed badly and gotten the Short Ones all upset. On top of that, they had assigned his own former wife to be adviser. How unethical can you get?

He was sure now that his enemies in the Administra-



tion had given him a bad test position and picked a prejudiced adviser to insure his failure—that was typical of the Armstrong crowd. He felt the hot anger on his face. They weren't going to get away with this . . .

Cynthia came into the Ready Room then, dressed in the white uniform of the Life Hall Staff, and greeted him with a cool, competent nod.

"I'm rather surprised that I've been given a prejudiced adviser," he said.

"I'm sorry. The Board considered me competent to sit in on this test."

"Did you tell them that we were once married?"

She sighed. "No. You did that in at least three memorandums, I believe. Shall we proceed with the briefing?"

"The Board knows you dislike me," he said. "They know I could lose my sanity in there. You could foul me up and no one would be the wiser. I won't stand for it."

Her eyes were carefully impartial. "I don't dislike you. And I rather think that the Board chose me because they felt that it would help you out. They feel I know your personality, and in something as dangerous as the Life Hall Tests they try to give all the applicants a break."

"My father died in that chair," he said, "My uncle—"

"You aren't your father. Nor your uncle. Shall we start? We're late. This is a Short One—"

She held up a figure, two inches high, a perfectly formed little man, a dead replica of the life below. In her other hand she held a metal sliver that looked like a three-quarter-inch needle. "The Short Ones are artificial creatures of living protoplasm, except for this metallic backbone imbedded in each. It is magnetic material—"

"I want a postponement."

"Bruce Gerald of the *Times* is covering this test," she said patiently. "His newspaper is not favorable to the Administration. He would like to report a postponement in a Life Hall Test by an important Administration figure. Now, Ralph, we really must get on with this. There are many other testees to follow you to the chair."

He subsided. He held his temper in. That temper that had killed his father, almost destroyed his uncle. That temper that would be put to the most severe test known to men for the next few hours. He found it difficult to concentrate on her words.

“—wires buried in the ground of the Colony, activate the Short Ones—a quarter of a million Short Ones down there—one of our minutes is a day to them—your six hours of testing cover a year of their lives—”

He knew all that. A Blue Certificate Life Hall Test was rather like an execution and you studied up on it long before. Learned how science had perfected this tiny breed. How there had been opposition to them until the beginnings of the Life Hall. In today's world the Short Ones protected the people from inefficient and weak leaders. To hold an important position, such as his Cabinet job, you had to have a Life Hall Certificate. You had to prove out your leadership wisdom over the roiling, boiling generations of Short Ones before you could lead mankind. The test was rightfully dangerous; the people could expect their leaders to have true ability if they passed the test, and the false leaders and weaklings either never applied, or were quickly broken down by the Short Ones.

“Let's go,” said Cynthia.

There was a stir from the audience as they entered the auditorium. They recognized him. Many who had been resting with their spectator helmets off reassumed them. A wave of tense expectancy seemed to come from them. The people knew about the failure of his father and his uncle. This looked like a blood test and it was fascinating to see a blood test.

Ralph took his position in the chair with an inward sigh. It was too late not to change anything. He dare not embarrass the Administration before a hostile reporter. He let Cynthia show him the inside of the Director's helmet with its maze of wires.

“Since their time runs so fast, you can't possibly read out each and every mind of the Short Ones down there,” she said. “You can handle perhaps half a dozen. Step-down transformers will allow you to follow their lives. They are your leaders and representatives down in the world of the Short Ones.

“These knob hand dials are your mechanical controls down there. There are hydraulic linkages which give you power to change the very seas, cause mountains to rise and valleys to form. Their weather is in your control, for when you think of weather, by an electronic signal through

the helmet, you cause rain or sun, wind or stillness. The left hand dial is destructive, the right hand dial is constructive. As the current flows throughout the system, your thoughts and wishes are impressed upon the world of the Short Ones, through your leaders. You can back up your edicts by smashing the very ground under their feet. Should you desire to kill, a flick of the dial saturates the magnetized backbone of the unfortunate Short One, and at full magnetization all life ceases for them.

"Unfortunately, you are directing a dangerous amount of power in this system which courses within a fraction of an inch of your head in the control helmet. At each death down there a tiny amount less current is needed to control the Short Ones. At many deaths this wild current, no longer being drawn by the dead creatures, races through the circuits. Should too many die, you will receive a backlash of wild current before I can—"

Ralph nodded, put on the helmet and let the scurryings and scuttlings of the Short Ones burst in on his mind.

He sat straight, looking out over a sheet of milky glass fifty feet across that covered the world below. He was sinking mentally into their world. With him, but fully protected, the spectators put on their helmets to sink into the Colony and witness the events below as he directed them.

The eerie light from the glass shone on the face of the medical attendant standing ready.

Ralph reached out his hands to start his test and gave himself a final admonition about his temper. At all costs he must curb it.

There is a temper that destroys and also one that demands things done by other men. Ralph had used his sternness well for most of the years of his life, but there had been times, bad times, when that fiery temperament had worked against him.

Like his marriage to Cynthia, ten years before. She had had a cool, scientific detachment about life which had attracted him. She had been a top student of psychology on the campus. At first her cool detachment had steadied him and enabled him to get started in his political career. But then it began to haunt him—her reasonableness against his storms; he had a growing compulsion to smash through her calmness and subjugate her to his will.

He had hurt her badly once.

He still felt the flame of embarrassment when he remembered her face in the bedroom, staring down at the nakedness of the other woman, staring at his own nakedness, as the adulterers lay on her bed, and the shivery calmness of his own nervous system at the expected interruption. And his words across the years:

"Why not? You seem to be sterile."

Foolish, hot ego of youth. He had meant to stir and shock a very proper Cynthia, and he had done so. Her moan of rage and hurt had made him for that triumphant moment the flame-thrower he was destined to be.

He hadn't counted on a divorce, but then it was impossible for him to give up his victory. He was Ralph Hiller, a man who asked no favors—

Ah, that was ten years ago when he was barely twenty-five! Many times since the divorce he'd wished for her quiet calmness. She had stayed in the arms of science, never marrying again, preferring the well-lighted lab to the dark halls of passion. But such an act could rankle and burn over the years . . .

The affairs of the Short Ones pressed impatiently on him, and he turned to his job with unsteady nerves.

When Valsek appeared, towing his clay idol of Hiller on a handcart, the soldiers were too drunk to be cruel to him. They merely pricked his buttocks with their swords and laughed at him. And the priests of Melton, likewise sated with violence, simply threw stones at him and encouraged the loiterers to upend the cart and smash the grinning nonentity of clay. Hiller indeed! Would a new god creep into their lives on a handcart pulled by a crazy old man? Go away, old man, go away.

Back at the farm Valsek found Telfus finishing up a new idol.

"You knew?" he asked sadly.

"It was somehow written in my mind that you would need a new idol," said Telfus. "I am quite enthusiastic about this new god, and if I may be permitted to sleep in the barn, I am sure that I would get the feel of him and help you do good works in his name."

"It is not permitted to sleep in the barn," grunted Valsek, easing his tender backside on a haypile. "Also I take notice that the plowing has stopped."

"Your wife fainted in the fields," said Telfus. "I could not bring myself to kick her back to consciousness as you ordered because I have a bad leg from sleeping on the ground. I have slept on the ground many, many years and it is not good for the leg."

The fire of fanaticism burned in Valsek's eyes. "Bother your leg," he said. "Place my new idol on the handcart; there are other towns and other ears to listen, and Hiller will not fail me."

In a short time Valsek had used up several of the idols to Hiller in various towns and was required to rest from the injuries given him by the scornful priests, the people and the soldiers.

"When I beg," said Telfus, "I place myself before the door of a rich man, not a poor one. Would it not be wisdom to preach before King Giron himself rather than the lesser figures? Since Melton is his enemy, the King might welcome a new god."

"You are mad," said Valsek. "Also, I do not like your latest idols. You are shirking on the straw which holds the clay together. I suspect you of eating my straw."

Telfus looked pained. "I would not dream of eating Hiller's straw," he said, "any more than I would dream of sleeping in the barn without permission. It is true, however, that your wife and goat occasionally get hungry."

Valsek waved a hand. "Prepare a knapsack. It has occurred to me that I should go to the very courtyard of the King himself and tell him of Hiller. After all, does a beggar beg at the door of a poor man?"

Telfus nodded. "An excellent idea, one I should've thought of."

"Prepare the knapsack," ordered Valsek. "We will go together."

At the gate of the palace itself, Telfus stopped. "Many Short Ones have died," he said, "because in the midst of a hazardous task they left no avenue of escape open. Therefore I shall entertain the guards at the gate with my juggling while you go on in. Should it be necessary for you to fly, I will keep the way open."

Valsek frowned. "I had planned for you to pull the idol-cart for me, Telfus, so that I might make a better impression."

"An excellent idea!" said Telfus. "But, after all, you have the company of Hiller, which is worth a couple of regiments. And I have a bad leg, and Hiller deserves a better appearance than to be pulled before a King by a limping beggar. Therefore I will remain at the gates and keep the way open for you."

Valsek took the cart rope from Telfus, gave him a look of contempt and swept into the courtyard of King Giron.

King Giron, who had held power for more than a year now, stared out of his lofty bedroom window and listened to the words of Valsek carried on the wind from the courtyard below, as he preached to the loiterers. He turned white; in just such a fashion had he preached Melton the previous year. True, he no longer believed in Melton, but, since he was writing a bible for the worship of King Giron, a new god didn't fit into his plans. He ordered the guards to bring the man before him.

"Make a sign, old man," he directed. "If you represent a new god, have him make a sign if, as you say, Melton is dead and Hiller is the new god."

Valsek threw himself down and groveled to Hiller and asked for a sign. He crooned over Telfus' latest creation, asking for a sign. There was none. Ralph was being careful.

"But Hiller lives!" cried Valsek as the guards dragged him upright and King Giron smiled cynically. "Melton is dead! You can't get a sign from Melton either! Show me a sign from Melton!"

The two men stared at each other. True, Melton was gone. The King misdoubted that Melton had ever existed, except in the furious fantasies of his own mind which had been strong enough to convince other people. Here now was a test. If he could destroy the old man, that would prove him right—that the gods were all illusion and that the Short Ones could run their own affairs.

The King made a cutting sign across his own throat. The guards threw Valsek to his knees and one of them lifted a sharp, shining blade.

"Now cut his throat quickly," ordered the King, "because I find him a very unlikely citizen."

"Hiller," moaned Valsek, "Hiller, I've believed in you

and still do. Now you must save me, for it is the last moment of my miserable life. Believe in me, Hiller!"

Sweat stood out on Ralph's brow. He had held his temper when the old man had been rejected by the others. He had hoped for a better Spokesman than this fanatic, but the other Short Ones were confused by King Giron's defiance of all gods and Valsek was his only active disciple. He would have to choose the old man after all, and, in a way, the fanatical old man did have spirit. . . . Then he grinned to himself. Funny how these creatures sneaked into your ego. And deadly, no doubt!

The sword of the guard began to descend. Ralph, trying hard to divine the far-reaching consequences of each act he would perform, made his stomach muscles grip to hold himself back. He didn't mean to pass any miracles, because once you started it became an endless chain. And this was obviously the trap of the test.

Then King Giron clapped his hands in glee and a particle of Ralph's anger shot through the tight muscles. His hand on the dial twitched.

The sword descended part way and then hung motionless in the air. The guards cried out in astonishment, as did Ralph up above. King Giron stopped laughing and turned very white.

"Thrust this man out of the gate," he ordered hoarsely. "Get him out of my sight."

At the gate Telfus, who had been watching the miracle as openmouthed as the soldiers, eagerly grasped the rope of the handcart and started off.

"What has become of your sore leg?" asked Valsek, relaxed after his triumph.

"It is well rested," said Telfus shortly.

"You cannot maintain that pace," said Valsek, "As you said this morning, it is a long, weary road back home."

"We must hurry," said Telfus. "We will ignore the road." His muscles tensed as he jerked the cart over the bumpy field. "Hiller would want us to hurry and make more idols. Also we must recruit. We must raise funds, invent insignia, symbols. We have much to do, Valsek. Hurry!"

Ralph relaxed a little and looked at Cynthia beside

him. Her fair skin glowed in the subdued light of the Hall. There was a tiny, permanent frown on her forehead, but the mouth was expressionless. Did she expect he would lash out at the first opposition to his control? He would show her and Gerard and the rest of them . . .

They called Valsek the Man the King Couldn't Kill. They followed him wherever he went and listened to him preach. They brought him gifts of clothes and food which Telfus indicated would not be displeasing to such a great man, and his wife and servant no longer had to work in the fields. He dictated a book, *Hiller Says So*, to Telfus, and the book grew into an organization which rapidly became political and then began to attract the military. They made his barn a shrine and built him a mud palace where the old hut had stood. Telfus kept count with manure sticks of the numbers who came, but presently there weren't enough manure sticks to count the thousands.

Throughout the land the cleavage grew, people deciding and dividing, deciding and dividing. If you didn't care for King Giron, you fell under the sway of Hillerism. But if you were tired of the strange ways of the gods, you clung to Gironism in safety, for this new god spoke seldom and punished no one for blasphemy.

King Giron contented himself with killing a few Hillerites. He was fairly certain that the gods were an illusion. Was there anything more wonderful than the mountains and trees and grass that grew on the plains? As for the god-wires, they were no more nor less wonderful, but to imagine they meant any more than a tree was to engage in superstition. He had once believed that Melton existed but the so-called signs no longer came, and by denying the gods—it was very simple—the miracles seemed to have ceased. True, there was the event when the guard had been unable to cut Valsek's throat, but then the man had a history of a rheumatic father, and the coincidence of his frozen arm at the proper moment was merely a result of a man's natural weakness and the excitement of the occasion.

"We shall let the Hillerites grow big enough," King Giron told his advisers. "Then we shall march on them and execute them and when that is done, the people will understand that there is no god except King Giron, and we shall be free of godism forever."



For his part, Valsek couldn't forget that his palace was made of mud, while Giron's was made of real baked brick.

"Giron insults you!" cried Valsek from his barn-temple to Hiller. "His men have the finest temples in the city, the best jobs, the most of worldly goods. Why is this?"

"Giron represents order," Ralph directed through his electronic circuits. "It is not time to upset the smoothness of things."

Valsek made an impudent gesture. "At least give us miracles. I have waited all my life to be Spokesman, and I can have no miracles! The priests who deserted Melton for you are disgusted with the lack of miracles. Many turn to the new religion, Gironism."

"I don't believe in miracles."

"Fool!" cried Valsek.

In anger Ralph twisted the dial. Valsek felt himself lifted by a surge of current and dashed to the floor.

"Thanks," he said sadly.

Ralph shot a look at Cynthia. A smile, almost dreamy, of remembrance was on her lips. Here comes the old Ralph, she was thinking. Ralph felt himself tense so hard his calf muscles ached. "No more temper now, none," he demanded of himself.

Giron discovered that his *King's Book of Worship* was getting costly. More and more hand-scribes were needed to spread the worship of Gironism, and to feed them he had to lay heavier taxes on the people. He did so. The people responded by joining the Hillerites in great numbers, because even those who agreed with Giron about the illusory existence of the gods preferred Hiller's lower tax structure. This angered the King. A riot began in a minor city, and goaded by a determined King Giron, it flowered into an armed revolt and flung seeds of civil war to all corners of the land.

Telfus, who had been busy with organizational matters, hurried back to the mud palace.

"I suspect Hiller does not care for war," he said bitterly. "Giron has the swords, the supplies, the trained men. We have nothing. Therefore would it not be wise for us to march more and pray less—since Hiller expects us to take care of ourselves?"

Valsek paced the barn. "Go hide behind a rock, beggar. Valsek fears no man, no arms."

"But Giron's troops are organizing—"

"The children of Hiller need no troops," Valsek intoned.

Telfus went out and stole, begged or borrowed all of the cold steel he could get. He began marching the men in the fields.

"What—troops!" frowned Valsek. "I ordered against it."

"We are merely practicing for a pageant," growled Telfus. "It is to please the women and children. We shall re-enact your life as a symbol of marching men. Is this permitted?"

"You may do that," nodded Valsek, appeased.

The troops of Giron came like a storm. Ralph held out as he watched the Gironists destroy the homes of the Hillers, deflower the Hiller women, kill the children of Hillers. And he waited. . . .

Dismayed, the Hillerites fell back on Valsek's bishopric, the mud palace, and drew around the leader.

Valsek nervously paced in the barn. "Perhaps it would be better to kill a few of the Gironists," he suggested to Ralph, "rather than wait until we are dead, for there may be no battles in heaven."

There was silence from above.

The Gironist troops drew up before the palace, momentarily stopped by the Pageant Guards of Telfus. You have to drive a god, thought Valsek. With a sigh, he made his way out of the besieged fortress and presented himself to the enemy. He had nothing to offer but himself. He had brought Hillerism to the land and he alone must defend it if Hiller would not.

King Giron smiled his pleasure at the foolish old man who was anxious to become a martyr. Was there ever greater proof of the falseness of the gods? Meekly Valsek bowed before the swords of King Giron's guardsmen.

"I am faithful to Hiller," said Valsek, "and if I cannot live with it, then I will die for it."

"That's a sweet way to go," said King Giron, "since you would be killed anyway. Guards, let the swords fall."

Ralph stared down at the body of Valsek. He felt a thin pulse of hate beating at his temples. The old man lay in the dust murdered by a dozen sword wounds, and the

soldiers were cutting the flesh from the bones in joy at destroying the fountainhead of Hillerism. Then the banners lifted, the swords and lances were raised, the cry went down the ranks and the murderous horde swept upon the fortress of the fallen Valsek. A groan of dismay came from the Pageant troops when the Hillerites saw the severed head to Valsek borne before the attackers.

Ralph could hardly breathe. He look up, up at the audience as they stirred, alive to the trouble he was in. He stared at Cynthia. She wet her lips, looking down, leaning forward. "Watch the power load," she whispered; "there will soon be many dead." Her white fingers rested on a dial.

Now, he thought bitterly, I will blast the murderers of Valsek and uphold my ego down there by destroying the Gironists. I will release the blast of energy held in the hand of an angry god—

And I shall pass the critical point and there will be a backlash and the poor ego-destroyed human up here will come screaming out of his Director's chair with a crack in his skull.

Not me!

Ralph's hands felt sweaty on the dials as he heard the far-off cries of the murders being wrought among the Hillerites. But he held his peace while the work was done, stepping down the system energy as the Short Ones died by the hundreds. The Hillerites fell. They were slaughtered without mercy by King Giron. Then the idols to Hiller were destroyed. Only one man, severely wounded, survived the massacre.

Telfus . . .

That worthy remembered the rock under which he had once slept when he plowed Valsek's fields. He crept under the rock now, trying to ignore his nearly severed leg. Secure, he peered out on the field of human misery.

"A very even-tempered god indeed," he told himself, and then fainted.

There was an almost audible cry of disappointment from the human audience in the Life Hall above Ralph's head. He looked up and Cynthia looked up too. Obviously human sentiment demanded revenge on the ghastly murderers of King Giron's guard. What sort of Secretary

of Defense would this be who would let his "side" be so destroyed?

He noted that Bruce Gerard frowned as he scribbled notes. The Life Hall critic for the *Times*, spokesman for the intellectuals. Ralph would be ticked off proper in tomorrow's paper:

"Blunt-jawed, domineering Ralph Hiller, Assistant Secretary of Defense, turned in a less than jolly Life Hall performance yesterday for the edification of the thoughtful. His pallid handling of the proteins in the Pentagon leads one to believe that his idea of the best defense is signified by the word *refrainment*, a refinement on containment. Hiller held the seat long enough to impress his warmth upon it, the only good impression he made. By doing nothing at all and letting his followers among the Short Ones be slaughtered like helpless ants, he was able to sit out the required time and gain the valuable certificate that all politicians need. What this means for the defense of America, however, is another thing. One pictures our land in ashes, our people badly smashed and the porticoed jaw of Mr. Hiller opening to say, as he sits with folded hands, 'I am aware of all that is going on. You should respect my awareness.' "

Ralph turned to Cynthia.

"I have undercontrolled, haven't I?"

She shook her head. "I am forbidden to suggest. I am here to try to save you from the Short Ones and the Short Ones from you in case of emergency. I can now state that you have about used up your quota of violent deaths and another holocaust will cause the Board to fail you for mismanagement."

Ralph sighed. He had feared overcontrol and fallen into the error of undercontrol. God, it was frustrating. . . .

Ralph was allowed a half-hour lunch break while Cynthia took over the board. He tried to devise a safe way of toppling King Giron but could think of none. The victory was Giron's. If Giron was content, Ralph could do nothing. But if Giron tried any more violence— Ralph felt the blood sing in his ears. If he was destined to fail, he would make a magnificent failure of it!

Then he was back at the board beside Cynthia and under the helmet and the world of the Short Ones closed in on him. The scenes of the slaughter remained with him

vividly, and he sought Telfus, the sole survivor, now a man with one eye and a twisted leg who nevertheless continued to preach Hillerism and tell about the god who was big enough to let Short Ones run their own affairs. He was often laughed at, more often stoned, but always he gathered a few adherents.

Telfus even made friends with a Captain of Giron's guard.

"Why do you persist in Hillerism?" asked the Captain. "It is obvious that Hiller doesn't care for his own priests enough to protect them."

"Not so," said Telfus. "He cares so much that he will trust them to fall on their knees or not, as they will, whereas the old gods were usually striking somebody dead in the market place because of some fancied insult. I cannot resist this miracle-less god. Our land has been sick with miracles."

"Still you'll need one when Giron catches up with you."

"Perhaps tomorrow. But if you give me a piece of silver for Hiller, I will sleep in an inn tonight and dream your name to him."

Ralph sought out King Giron.

That individual seemed sleek and fat now, very self-confident. "Take all of the statues of Hiller and Melton and any other leftover gods and smash them," ordered the King. "The days of the gods are over. I intend to speed up the building of statues to myself, now that I control the world."

The idols to the King went up in the market places. The people concealed doubt and prayed to him because his military was strong. But this pretense bothered Giron.

"The people cannot believe I'm divine," said King Giron. "We need a mighty celebration. A ritual to prove it. I've heard from a Guard Captain of Telfus, this one-eyed beggar who still clings to Hiller. I want him brought to my palace for a celebration. I want the last survivor of the Hiller massacre dressed in a black robe and sacrificed at my celebration. Then the people will understand that Gironism defies all gods and is eternal."

Ralph felt a dryness on the inside of his mouth. He watched the guards round up the few adherents of Hillerism and bring them to the palace. He watched the beginnings of the celebration to King Giron.

There was irony, he thought. Just as violence breeds violence, so non-violence breeds violence. Now the whole thing had to be done over again, only now the insolence of the Gironists dug into Ralph like a scalpel on a raw nerve.

Rank upon rank of richly clad soldiers, proud merchants, laughing Gironists crowded together in the center of the courtyard where the one-eyed man and a dozen of his tattered followers faced death.

"Now, Guards," said King Giron, "move out and kill them. Place the sword firmly at the neck and cleave them down the middle. Then there will be twice as many Hillers!"

Cheers! Laughter! Oh, droll, divine King Giron!

Ralph felt the power surging in the dial under his hand, ready but not yet unleashed. He felt the dizzying pull of it, the knowledge that he could rip the flesh apart and strip the bones of thousands of Gironists. The absolute power to blast the conceited ruler from his earth. To smash bodies, stone, sand, vegetation, all—absolute, absolute power ready to use.

And King Giron laughed as the swordsman cleft the first of the beggarly Hillers.

Ralph was a seething furnace of rage. "Go! Go! Go!" his mind told his hands.

Then Cynthia did a surprising thing. "Take your hands off the dials," she said. "You're in a nasty spot. I'm taking over."

His temples throbbed but with an effort he removed his hands from the dials. Whether she was helping him or hurting him, he didn't know, but she had correctly judged that he had reached his limit.

One by one the followers of Hillerism died. He saw the vein along her throat throb, and he saw her fingers tremble on the dials she tried to hold steady. A flush crept up her neck. Participation in the world below was working on her too. She could see no way out and he understood it.

The cruel, fat dictator and his unctuous followers, the poor, set-upon martyrs—even the symbol of Telfus, his last follower, being a crippled and helpless man. A situation like this could trigger a man into unleashing a blasting fury that would overload the circuits and earn him

revenge only at the cost of a crack in his skull. In real life, a situation of white-hot seething public emotion would make a government official turn to his H-bombs with implacable fury and strike out with searing flames that would wash the world clean, taking the innocent along with the guilty, unblocking great segments of civilization, radioactivating continents and sending the sea into an eternal boil.

And yet—GOD DAMN IT, YOU HAD TO STOP THE GIRONS!

Cynthia broke. She was too emotionally involved to restrain herself. She bit her lips and withdrew her hands from the dials with a moan.

But the brief interruption had helped Ralph as he leaned forward and took the dials in her place. His anger had subsided suddenly into a clear-minded determination.

He thought-waved Telfus. "I fear that you must go," he said. "I thank you for keeping the faith."

"You've been a most peculiar god," said Telfus, warily watching the last of his friends die. His face was white; he knew he was being saved for the last.

"Total violence solves nothing."

"Still it would be nice to kick one of these fellows in the shins," said Telfus, the sweat pouring from his face. "In the natural order of things an occasional miracle cannot hurt."

"What would you have me do?"

Telfus passed a hand over his face. "Hardly a moment for thoughtful discussion," he groaned. He cried out in passionate anguish as his closest friend died. Ralph let the strong emotions of Telfus enter his mind, and then gradually Telfus caught hold of himself.

"Well," he said, "if I could only see King Giron die . . ."

"Never mind the rest?" asked Ralph.

"Never mind the rest," said Telfus. "Men shouldn't play gods."

"How right you are!" cried Ralph.

"Telfus!" cried King Giron. "You see now how powerful I am! You see now that there are no more gods!"

"I see a fool," said Telfus as the guard's sword fell. The guard struck low to prolong the death for the King's enjoyment and Telfus rolled on the ground trying to hold the blood in his body. The nobles cheered and King

Giron laughed and clapped his hands in glee. The guards stood back to watch the death throes of Telfus.

But Telfus struggled to a sitting position and cried out in a voice that was strangely powerful as if amplified by the voice of a god.

"I've been permitted one small miracle," he said. "Under Hiller these favors are hard to come by."

There was an electric silence. Telfus pointed his empty hand at King Giron with the forefingers extended, like a gun. He dropped his thumb.

"Bang," he said.

At that moment Ralph gave vent to his pent-up steam of emotions in one lightning-quick flip of the dial of destruction, sent out with a prayer. A microsecond jab. At that the earth rocked and there was a roaring as the nearby seas changed the shoreline.

But King Giron's head split open and his insides rushed out like a fat, ripe pea that had been opened and shucked by a celestial thumb. For a second the empty skin and bones stood upright in semblance of a man and then gently folded to the ground.

"Not bad," said Telfus. "Thanks." He died.

It was interesting to watch the Gironists. Death—death in battle or natural death—was a daylight-common thing. Dignified destruction is a human trade. But the unearthly death of the King brought about by the lazy fingering of the beggar—what person in his time would forget the flying guts and the empty, upright skin of the man who lived by cruelty and finally had his life shucked out?

Down below in the courtyard the Gironists began to get rid of their insignia. One man dropped Giron's book into a fire. Another softly drew a curtain over the idol of Giron. Men slunk away to ponder the non-violent god who would always be a shadow at their shoulder—who spoke seldom but when he spoke was heard for all time. Gironism was dead forever.

Up above a bell rang and Ralph jerked up from his contemplation with surprise to hear the rainlike sound, the applause and the approval of the audience in the Life Hall. Even Gerard was leaning over the press-box rail and grinning and nodding his head in approval, like a fish.

Ralph still had some time in the chair, but there would



be no more trouble with the Short Ones. Already off somewhere a clerk was filling out the certificate.

He turned to Cynthia. "You saved me by that interruption."

"You earned your way," she said.

"I've learned much," he said. "if a god calls upon men for faith, then a god must return it with trust, and it was Telfus, not I, whom I trusted to solve the problem. After all, it was his life, his death."

"You've grown," she said.

"We have grown," he said, taking her hand under the table and not immediately letting go.

# CAPTIVE MARKET

---

BY PHILIP K. DICK (1928–1982)

IF  
APRIL

*Issac, we try very hard to keep sentiment out of this series, and I trust that this is the case with this story. "Captive Market" was the first Philip K. Dick story I read, back when I was a thin youngster of fourteen, and I have always remembered it with great affection. It had (and has) a strangeness about it that I could not articulate to others. but I knew it was the work of a very special writer, one who is now something of a cult figure in our field.*

*1955 was an important year in the career of Phil Dick since it saw the publication of this first novel SOLAR LOTTERY a book I did not read until many years later. (MHG)*

*After-the-holocaust stories began almost as soon as the nuclear bombs exploded over Japan. Generally, it seems to me, they were understatements.*

*There were stories of the children with two heads, or three arms, as though you could have mutations that drastic without their being lethal. There were stories about the normal survivors slowly putting their lives together as though that would be possible after a real thermonuclear war. There were stories about Noah's ark escapes to other planets, as though other planets would be habitable to a group that didn't have an advanced world at their back. "Captive Market" has a little of the last in it.*

*However, it takes a Phil Dick to use an after-the-holocaust story to point out the existence of a more fundamental evil still—at least in my eyes. (If you're in doubt, see 1 Timothy 6:10) (IA)*

Saturday morning, about eleven o'clock, Mrs. Edna Berthelson was ready to make her little trip. Although it was a weekly affair, consuming four hours of her valuable business time, she made the profitable trip alone, preserving for herself the integrity of her find.

Because that was what it was. A find, a stroke of incredible luck. There was nothing else like it, and she had been in business fifty-three years. More, if the years in her father's store were counted—but they didn't really count. That had been for the experience (her father made that clear); no pay was involved. But it gave her the understanding of business, the feel of operating a small country store, dusting pencils and unwrapping fly-paper and serving up dried beans and chasing the cat out of the cracker barrel where he liked to sleep.

Now the store was old, and so was she. The big, heavyset, black-browed man who was her father had died long ago; her own children and grandchildren had been spawned, had crept out over the world, were everywhere. One by one they had appeared, lived in Walnut Creek, sweated through the dry, sun-baked summers, and then gone on, leaving one by one as they had come. She and the store sagged and settled a little more each year, became a little more frail and stern and grim. A little more themselves.

That morning very early Jackie said: "Grandmaw, where are you going?" Although he knew, of course, where she was going. She was going out in her truck as she always did; this was the Saturday trip. But he liked to ask; he was pleased by the stability of the answer. He liked having it always the same.

To another question there was another unvarying answer, but this one didn't please him so much. It came in answer to the question: "Can I come along?"

The answer to that was always *no*.

Edna Berthelson laboriously carried packages and boxes from the back of the store to the rusty, upright pickup truck. Dust lay over the truck; its red-metal sides were bent and corroded. The motor was already on; it was wheezing and heating up in the midday sun. A few drab chickens pecked in the dust around its wheels. Under the porch of the store a plump white shaggy sheep squatted, its face vapid, indolent, indifferently watching the activity of the day. Cars and trucks rolled along Mount Diablo

Boulevard. Along Lafayette Avenue a few shoppers strolled, farmers and their wives, petty businessmen, farmhands, some city women in their gaudy slacks and print shirts, sandals, bandannas. In the front of the store the radio tinnily played popular songs.

"I asked you a question," Jackie said righteously. "I asked you where you're going."

Mrs. Berthelson bent stiffly over to lift the last armload of boxes. Most of the loading had been done the night before by Arnie the Swede, the hulking, white-haired hired man who did the heavy work around the store. "What?" she murmured vaguely, her gray, wrinkled face twisting with concentration. "You know perfectly well where I'm going."

Jackie trailed plaintively after her, as she reentered the store to look for her order book. "Can I come? Please, can I come along? You never let me come—you never let *anybody* come."

"Of course not," Mrs. Berthelson said sharply. "It's nobody's business."

"But I *want* to come along," Jackie explained.

Slyly, the little old woman turned her gray head and peered back at him, a worn, colorless bird taking in a word perfectly understood. "So does everybody else." Thin lips twitching in a secret smile, Mrs. Berthelson said softly: "But nobody can."

Jackie didn't like the sound of that. Sullenly, he retired to a corner, hands stuck deep in the pockets of his jeans, not taking part in something that was denied him, not approving of something in which he could not share. Mrs. Berthelson ignored him. She pulled her frayed blue sweater around her thin shoulders, located her sunglasses, pulled the screen door shut after her, and strode briskly to the truck.

Getting the truck into gear was an intricate process. For a time she sat tugging crossly at the shift, pumping the clutch up and down, waiting impatiently for the teeth to fall into place. At last, screeching and chattering, the gears meshed; the truck leaped a little, and Mrs. Berthelson gunned the motor and released the hand brake.

As the truck roared jerkily down the driveway, Jackie detached himself from the shade by the house and followed along after it. His mother was nowhere in sight. Only the dozing sheep and the two scratching chickens

were visible. Even Arnie the Swede was gone, probably getting a cold Coke. Now was a fine time. Now was the best time he had ever had. And it was going to be sooner or later anyhow, because he was determined to come along.

Grabbing hold of the tailboard of the truck, Jackie hoisted himself up and landed facedown on the tightly packed heaps of packages and boxes. Under him the truck bounced and bumped. Jackie hung on for dear life; clutching at the boxes he pulled his legs under him, crouched down, and desperately sought to keep from being flung off. Gradually the truck righted itself, and the torque diminished. He breathed a sigh of relief and settle gratefully down.

He was on his way. He was along, finally. Accompanying Mrs. Berthelson on her secret weekly trip, her strange covert enterprise from which—he had heard—she made a fabulous profit. A trip which nobody understood, and which he knew, in the deep recesses of his child's mind, was something awesome and wonderful, something that would be well worth the trouble.

He had hoped fervently that she wouldn't stop to check her load along the way.

With infinite care, Tellman prepared himself a cup of "coffee." First, he carried a tin cup of roasted grain over to the gasoline drum the colony used as a mixing bowl. Dumping it in, he hurried to add a handful of chicory and a few fragments of dried bran. Dirt-stained hands trembling, he managed to get a fire started among the ashes and coals under the pitted metal grate. He set a pan of tepid water on the flames and searched for a spoon.

"What are you up to?" his wife demanded from behind him.

"Uh," Tellman muttered. Nervously, he edged between Gladys and the meal. "Just fooling around." In spite of himself, his voice took on a nagging whine. "I have a right to fix myself something, don't I? As much right as anybody else."

"You ought to be over helping."

"I was. I wrenched something in my back." The wiry, middle-aged man ducked uneasily away from his wife; tugging at the remains of his soiled white shirt, he retreated toward the door of the shack. "Damn it, a person has to rest, sometimes."

"Rest when we get there." Gladys wearily brushed back her thick, dark-blond hair. "Suppose everybody was like you."

Tellman flushed resentfully. "Who plotted our trajectory? Who's done all the navigation work?"

A faint ironic smile touched his wife's chapped lips. "We'll see how your charts work out," she said. "Then we'll talk about it."

Enraged, Tellman plunged out of the shack, into the blinding late-afternoon sunlight.

He hated the sun, the sterile white glare that began at five in the morning and lasted until nine in the evening. The Big Blast had sizzled the water vapor from the air; the sun beat down pitilessly, sparing nobody. But there were few left to care.

To his right was the cluster of shacks that made up the camp. An eclectic hodgepodge of boards, sheets of tin, wire and tar paper, upright concrete blocks, anything and everything dragged from the San Francisco ruins, forty miles west. Cloth blankets flapped dismally in doorways, protection against the vast hosts of insects that swept across the campsite from time to time. Birds, the natural enemy of insects, were gone. Tellman hadn't seen a bird in two years—and he didn't expect to see one again. Beyond the camp began the eternal dead black ash, the charred face of the world, without features, without life.

The camp had been set in a natural hollow. One side was sheltered by the tumbled ruins of what had once been a minor mountain range. The concussion of the blast had burst the towering cliffs; rock had cascaded into the valley for days. After San Francisco had been fired out of existence, survivors had crept into the heaps of boulders, looking for a place to hide from the sun. That was the hardest part: the unshielded sun. Not the insects, not the radioactive clouds of ash, not the flashing white fury of the blasts, but the sun. More people had died of thirst and dehydration and blind insanity than from toxic poisons.

From his breast pocket, Tellman got a precious package of cigarettes. Shakily, he lit up. His thin, clawlike hands were trembling, partly from fatigue, partly from rage and tension. How he hated the camp. He loathed everybody in it, his wife included. Were they worth saving? He doubted it. Most of them were barbarians, al-

ready; what did it matter if they got the ship off or not? He was sweating away his mind and life, trying to save them. The hell with them.

But then, his own safety was involved with theirs.

He stalked stiff-legged over to where Barnes and Masterson stood talking. "How's it coming?" he demanded gruffly.

"Fine," Barnes answered. "It won't be long, now."

"One more load," Masterson said. His heavy features twitched uneasily. "I hope nothing gets fouled up. She ought to be here any minute."

Tellman loathed the sweaty, animal-like scent that rolled from Masterson's beefy body. Their situation wasn't an excuse to creep around filthy as a pig . . . on Venus, things would be different. Masterson was useful, now; he was an experienced mechanic, invaluable in servicing the turbine and jets of the ship. But when the ship had landed and been pillaged . . .

Satisfied, Tellman brooded over the reestablishment of the rightful order. The hierarchy had collapsed in the ruins of the cities, but it would be back strong as ever. Take Flannery, for example. Flannery was nothing but a foul-mouthed, shanty-Irish stevedore . . . but he was in charge of loading the ship, the greatest job at the moment. Flannery was top dog, for the time being . . . but that would change.

It had to change. Consoled, Tellman strolled away from Barnes and Masterson, over to the ship itself.

The ship was huge. Across its muzzle the stenciled identification still remained, not yet totally obliterated by drifting ash and the searing heat of the sun.

### U.S. ARMY ORDNANCE SERIES A-3 (b)

Originally, it had been a high-velocity "massive retaliation" weapon, loaded with an H-warhead, ready to carry indiscriminate death to the enemy. The projectile had never been launched. Soviet toxic crystals had blown quietly into the windows and doors of the local command barracks. When launching day arrived, there was no crew to send it off. But it didn't matter—there was no enemy, either. The rocket had stood on its buttocks for months

. . . it was still there when the first refugees straggled into the shelter of the demolished mountains.

"Nice, isn't it?" Patricia Shelby said. She glanced up from her work and smiled blearily at Tellman. Her small, pretty face was streaked with fatigue and eyestrain. "Sort of like the trylon at the New York World's Fair."

"My God," Tellman said, "you remember that?"

"I was only eight," Patricia answered. In the shadow of the ship she was carefully checking the automatic relays that would maintain the air, temperature, and humidity of the ship. "But I'll never forget it. Maybe I was a precog—when I saw it sticking up I knew someday it would mean a lot to everybody."

"A lot to the twenty of us," Tellman corrected. Suddenly he offered her the remains of his cigarette. "Here—you look like you could use it."

"Thanks." Patricia continued with her work, the cigarette between her lips. "I'm almost done—Boy, some of these relays are tiny. Just think." She held up a microscopic wafer of transparent plastic. "White we're all out cold, this makes the difference between life and death." A strange, awed look crept into her dark-blue eyes. "To the human race."

Tellman guffawed. "You and Flannery. He's always spouting idealistic twaddle."

Professor John Crowley, once head of the history department at Stanford, now the nominal leader of the colony, sat with Flannery and Jean Dobbs, examining the suppurating arm of a ten-year-old boy. "Radiation," Crowley was saying emphatically. "The overall level is rising daily. It's settling ash that does it. If we don't get out soon, we're done."

"It's not radiation," Flannery corrected in his ultimately certain voice. "It's toxic crystalline poisoning; that stuff's knee-deep up in the hills. He's been playing around up there."

"Is that so?" Jean Dobbs demanded. The boy nodded his head not daring to look at her. "You're right," she said to Flannery.

"Put some salve on it," Flannery said. "And hope he'll live. Outside of sulfathiazole there's not much we have." He glanced at his watch, suddenly tense. "Unless she brings the penicillin, today."

"If she doesn't bring it today," Crowley said, "she'll



never bring it. This is the last load; as soon as it's stored, we're taking off."

Rubbing his hands, Flannery suddenly bellowed: "Then get out the money!"

Crowley grinned. "Right." He fumbled in one of the steel storage lockers and yanked out a handful of paper bills. Holding a sheaf of bills up to Tellman he fanned them out invitingly. "Take your pick. Take them all."

Nervously, Tellman said, "Be careful with that. She's probably raised the price on everything, again."

"We've got plenty." Flannery took some and stuffed it into a partly filled load being wheeled by, on its way to the ship. "There's money blowing all over the world, along with the ash and particles of bone. On Venus we won't need it—she might as well have it all."

On Venus, Tellman thought, savagely, things would revert to their legitimate order—with Flannery digging sewers where he belonged. "What's she bringing mostly?" he asked Crowley and Jean Dobbs, ignoring Flannery. "What's the last load made up of?"

"Comic books," Flannery said dreamily, wiping perspiration from his balding forehead; he was a lean, tall, dark-haired young man, "And harmonicas."

Crowley winked at him. "Uke picks, so we can lie in our hammocks all day, strumming 'Someone's in the Kitchen with Dinah.'"

"And swizzle sticks," Flannery reminded him. "In order that we may all the more properly flatten the bubbles of our vintage '38 champagne."

Tellman boiled. "You—degenerate!"

Crowley and Flannery roared with laughter, and Tellman stalked off, smoldering under this new humiliation. What kind of morons and lunatics were they? Joking at a time like this . . . He peered miserably, almost accusingly, at the ship. Was this the kind of world they were going to found?

In the pitiless white-hot sun, the huge ship shimmered and glowed. A vast upright tube of alloy and protective fiber mesh rising up above the tumble of wretched shacks. One more load, and they were off. One more truckful of supplies from their only source, the meager trickle of uncontaminated goods that meant the difference between life and death.

Praying that nothing would go wrong, Tellman turned

to await the arrival of Mrs. Edna Berthelson and her battered red pickup truck. Their fragile umbilical cord, connecting them with the opulent, undamaged past.

On both sides of the road lay groves of lush apricot trees. Bees and flies buzzed sleepily among the rotting fruit scattered over the soil; every now and then a roadside stand appeared, operated by somnambulistic children. In driveways stood parked Buicks and Oldsmobiles. Rural dogs wandered here and there. At one intersection stood a swank tavern, its neon sign blinking on and off, ghostly pale in the midmorning sun.

Mrs. Edna Berthelson glared hostilely at the tavern, and at the cars parked around it. City people were moving out into the valley, cutting down the old oak trees, the ancient fruit orchards, setting up suburban homes, stopping in the middle of the day for a whiskey sour and then driving cheerfully on. Driving at seventy-five miles an hour in their swept-back Chryslers. A column of cars that had piled up behind her truck suddenly burst forth and swung past her. She let them go, stony-faced, indifferent. Served them right for being in such a hurry. If she always hurried like that, she would never have had time to pay attention to that odd ability she had found in her introspective, lonely drives; never have discovered that she could look "ahead," never have discovered that hole in the warp of time which enabled her to trade so easily at her own exorbitant prices. Let them hurry if they wanted. The heavy load in the back of the truck jogged rhythmically. The motor wheezed. Against the back window a half-dead fly buzzed.

Jackie lay stretched out among the cartons and boxes, enjoying the ride, gazing complacently at the apricot trees and cars. Against the hot sky the peak of Mount Diablo rose, blue and white, an expanse of cold rock. Trails of mist clung to the peak; Mount Diablo went a long way up. He made a face at a dog standing indolently at the side of the road, waiting to cross. He waved gaily at a Pacific Telephone Co. repairman, stringing wire from a huge reel.

Abruptly the truck turned off the state highway and onto a black-surfaced side road. Now there were fewer cars. The truck began to climb . . . the rich orchards fell behind and gave way to flat brown fields. A dilapidated

farmhouse lay to the right; he watched it with interest, wondering how old it was. When it was out of sight, no other man-made structures followed. The fields became unkempt. Broken, sagging fences were visible occasionally. Torn signs, no longer legible. The truck was approaching the base of Mount Diablo . . . almost nobody came this way.

Idly, the boy wondered why Mrs. Berthelson's little trip took her in this direction. Nobody lived here; suddenly there were no fields, only scrub grass and bushes, wild countryside, the tumbled slope of the mountain. A rabbit hopped skillfully across the half-decayed road. Rolling hills, a broad expanse of trees and strewn boulders . . . there was nothing here but a state fire tower, and maybe a watershed. And an abandoned picnic area, once maintained by the state, now forgotten.

An edge of fear touched the boy. No customers lived out this way . . . he had been positive the battered red pickup truck would head directly into town, take him and the load to San Francisco or Oakland or Berkeley, a city where he could get out and run around, see interesting sights. There was nothing here, only abandoned emptiness, silent and foreboding. In the shadow of the mountain, the air was chill. He shivered. All at once he wished he hadn't come.

Mrs. Berthelson slowed the truck and shifted noisily into low. With a roar and an explosive belch of exhaust gases, the truck crept up a steep ascent, among jagged boulders, ominous and sharp. Somewhere far off a bird cried shrilly; Jackie listened to its thin sounds echoing dismally away and wondered how he could attract his grandmother's attention. It would be nice to be in front, in the cabin. It would be nice—

And then he noticed it. At first he didn't believe it . . . but he *had* to believe it.

Under him, the truck was beginning to fade away.

It faded slowly, almost imperceptibly. Dimmer and dimmer the truck grew; its rusty red sides became gray, then colorless. The black road was visible underneath. In wild panic, the boy clutched at the piles of boxes. His hands passed through them; he was riding precariously on an uneven sea of dim shapes, among almost invisible phantoms.

He lurched and slid down. Now—hideously—he was

suspended momentarily halfway *through* the truck, just above the tail pipe. Groping desperately, he struggled to catch hold of the boxes directly above him. "Help!" he shouted. His voice echoed around him; it was the only sound . . . the roar of the truck was fading. For a moment he clutched at the retreating shape of the truck; then, gently, gradually, the last image of the truck faded, and with a sickening crunch, the boy dropped to the road.

The impact sent him rolling into the dry weeds beyond the drainage ditch. Stunned, dazed with disbelief and pain, he lay gasping, trying feebly to pull himself up. There was only silence; the truck, Mrs. Berthelson, had vanished. He was totally alone. He closed his eyes and lay back, stupefied with fright.

Sometime later, probably not much later, he was aroused by the squeal of brakes. A dirty, orange state maintenance truck had lurched to a stop; two men in khaki work clothes were climbing down and hurrying over.

"What's the matter?" one yelled at him. They grabbed him up, faces serious and alarmed, "What are you doing here?"

"Fell," he muttered. "Off the truck."

"What truck?" they demanded. "How?"

He couldn't tell them. All he knew was that Mrs. Berthelson had gone. He hadn't made it, after all. Once again, she was making her trip alone. He would never know where she went; he would never find out who her customers were.

Gripping the steering wheel of the truck, Mrs. Berthelson was conscious that the transition had taken place. Vaguely, she was aware that the rolling brown fields, rocks and green scrub bushes had faded out. The first time she had gone "ahead" she had found the old truck floundering in a sea of black ash. She had been so excited by her discovery that day that she had neglected to "scan" conditions on the other side of the hole. She had known there were customers . . . and dashed headlong through the warp to get there first. She smiled complacently . . . she needn't have hurried, there was no competition here. In fact, the customers were so eager to deal with her, they had done virtually everything in their power to make things easier for her.

The men had built a crude strip of road out into the ash, a sort of wooden platform onto which the truck now rolled. She had learned the exact moment to "go ahead"; it was the instant that the truck passed the drainage culvert a quarter mile inside the state park. Here, "ahead," the culvert also existed . . . but there was little left of it, only a vague jumble of shattered stone. And the road was utterly buried. Under the wheels of the truck the rough boards thumped and banged. It would be bad if she had a flat tire . . . but some of them could fix it. They were always working; one little additional task wouldn't make much difference. She could see them, now; they stood at the end of the wooden platform, waiting impatiently for her. Beyond them was their jumble of crude, smelly shacks, and beyond that, their ship.

A lot she cared about their ship. She knew what it was: stolen army property. Setting her bony hand rigidly around the gearshift knob, she threw the truck into neutral and coasted to a stop. As the men approached, she began pulling on the hand brake.

"Afternoon," Professor Crowley muttered, his eyes sharp and keen as he peered eagerly into the back of the truck.

Mrs. Berthelson grunted a noncommittal answer. She didn't like any of them . . . dirty men, smelling of sweat and fear, their bodies and clothes streaked with grime, and the ancient coating of desperation that never seemed to leave them. Like awed, pitiful children they clustered around the truck, poking hopefully at the packages, already beginning to pluck them out onto the black ground.

"Here now," she said sharply. "You leave those alone."

Their hands darted back as if seared. Mrs. Berthelson sternly climbed from the truck, grabbed up her inventory sheet and plodded up to Crowley.

"You just wait," she told him. "Those have to be checked off."

He nodded, glanced at Masterson, licked his dry lips, and waited. They all waited. It had always been that way; they knew, and she knew, that there was no other way they could get their supplies. And if they didn't get their supplies, their food and medicine and clothing and instruments and tools and raw materials, they wouldn't be able to leave in their ship.

In this world, in the "ahead," such things didn't exist.

At least, not so anybody could use them. A cursory glance had told her that; she could see the ruin with her own eyes. They hadn't taken very good care of their world. They had wasted it all, turned it into black ash and ruin. Well, it was their business, not hers.

She had never been much interested in the relationship between their world and hers. She was content to know that both existed, and that she could go from one to the other and back. And she was the *only* one who knew how. Several times, people from this world, members of this group, had tried to go "back there" with her. It had always failed. As she made the transition, they were left behind. It was her power, her faculty. Not a shared faculty—she was glad of that. And for a person in business, quite a valuable faculty.

"All right," she said crisply. Standing where she could keep her eye on them, she began checking off each box as it was carried from the truck. Her routine was exact and certain; it was part of her life. As long as she could remember she had transacted business in a distinct way. Her father had taught her how to live in the business world; she had learned his stern principles and rules. She was following them now.

Flannery and Patricia Shelby stood together at one side; Flannery held the money, payment for the delivery. "Well," he said, under his breath, "now we can tell her to go leap in the river."

"Are you sure?" Pat asked nervously.

"The last load's here." Flannery grinned starkly and ran a trembling hand through his thinning black hair. "Now we can get rolling. With this stuff, the ship's crammed to the gills. We may even have to sit down and eat some of that *now*." He indicated a bulging pasteboard carton of groceries. "Bacon, eggs, milk, real coffee. Maybe we won't shove it in deep-freeze. Maybe we ought to have a last-meal-before-the-flight orgy."

Wistfully, Pat said. "It would be nice. It's been a long time since we've had food like that."

Masterson strode over. "Let's kill her and boil her in a big kettle. Skinny old witch—she might make good soup."

"In the oven," Flannery corrected. "Some gingerbread, to take along with us."

"I wish you wouldn't talk like that," Pat said apprehensively, "She's so—well, maybe she is a witch. I mean,

maybe that's what witches were . . . old women with strange talents. Like her—being able to pass through time."

"Damn lucky for us," Masterson said briefly.

"But she doesn't understand it. Does she? Does she know what she's doing? That she could save us all this by sharing her ability. Does she know what's happened to our world?"

Flannery considered. "Probably she doesn't know—or care. A mind like hers, business and profit—getting exorbitant rates from us, selling this stuff to us at an incredible premium. And the joke is that money's worth nothing to us. If she could see, she'd know that. It's just paper, in this world. But she's caught in a narrow little routine. Business, profit." He shook his head. "A mind like that, a warped, miserable flea-sized mind . . . and *she* has that unique talent."

"But she can *see*," Pat persisted. "She can see the ash, the ruin. How can she not know?"

Flannery shrugged. "She probably doesn't connect it with her own life. After all, she'll be dead in a couple of years . . . she won't see the war in her real time. She'll only see it this way, as a region into which she can travel. A sort of travelogue of strange lands. She can enter and leave—but we're stuck. It must give you a damn fine sense of security to be able to walk out of one world into another. God, what I'd give to be able to go back with her."

"It's been tried," Masterson pointed out. "That lizard-head Tellman tried it. And he came walking *back*, covered with ash. He said the truck faded out."

"Of course it did," Flannery said mildly. "She drove it back to Walnut Creek. Back to 1965."

The unloading had been complete. The members of the colony were toiling up the slope, lugging the cartons to the check area beneath the ship. Mrs. Berthelson strode over to Flannery, accompanied by Professor Crowley.

"Here's the inventory," she said briskly. "A few items couldn't be found. You know, I don't stock all that in my store. I have to send out for most of it."

"We know," Flannery said, coldly amused. It would be interesting to see a country store that stocked binocular microscopes, turret lathes, frozen packs of antibiotics,

high-frequency radio transmitters, advanced textbooks in all fields.

"So that's why I have to charge you a little dearer," the old woman continued, the inflexible routine of squeeze. "On items I bring in—" She examined her inventory, then returned the ten-page typewritten list that Crowley had given her on the previous visit. "Some of these weren't available. I marked them back order. That bunch of metals from those laboratories back East—they said maybe later." A cunning look slid over the ancient gray eyes. "And they'll be very expensive."

"It doesn't matter," Flannery said, handing her the money. "You can cancel all the back orders."

At first her face showed nothing. Only a vague inability to understand.

"No more shipments," Crowley explained. A certain tension faded from them; for the first time, they weren't afraid of her. The old relationship had ended. They weren't dependent on the rusty red truck. They had their shipment; they were ready to leave.

"We're taking off," Flannery said, grinning starkly. "We're full up."

Comprehension came, "But I placed orders for those things." Her voice was thin, bleak. Without emotion, "They'll be shipped to me. I'll have to pay for them."

"Well," Flannery said softly, "isn't that too damn bad."

Crowley shot him a warning glance. "Sorry," he said to the old woman. "We can't stick around—this place is getting hot. We've got to take off."

On the withered face, dismay turned to growing wrath. "You ordered those things! You *have* to take them!" Her shrill voice rose to a screech of fury. "What am I supposed to do with them?"

As Flannery framed his bitter answer, Pat Shelby intervened. "Mrs. Berthelson," she said quietly, "you've done a lot for us, even if you wouldn't help us through the hole in your time. And we're very grateful. If it wasn't for you, we couldn't have got together enough supplies. But we really have to go." She reached out her hand to touch the frail shoulder, but the old woman jerked furiously away. "I mean," Pat finished awkwardly, "we can't stay any longer, whether we want to or not. Do you see all that black ash? It's radioactive, and more of it sifts down



all the time. The toxic level is rising—if we stay any longer it'll start destroying us."

Mrs. Edna Berthelson stood clutching her inventory list. There was an expression on her face that none of the group had ever seen before. The violent spasm of wrath had vanished; now a cold, chill glaze lay over the aged features. Her eyes like gray rocks, utterly without feeling.

Flannery wasn't impressed, "Here's your loot," he said, thrusting out the handful of bills. "What the hell." He turned to Crowley. "Let's toss in the rest. Let's stuff it down her goddamn throat."

"Shut up," Crowley snapped.

Flannery sank resentfully back. "Who are you talking to?"

"Enough's enough." Crowley, worried and tense, tried to speak to the old woman. "My God, you can't expect us to stay around here forever, can you?"

There was no response. Abruptly, the old woman turned and strode silently back to her truck.

Masterson and Crowley looked uneasily at each other. "She sure is mad," Masterson said apprehensively.

Tellman hurried up, glanced at the old woman getting into her truck, and then bent down to root around in one of the cartons of groceries. Childish greed flushed across his thin face. "Look," he gasped. "Coffee—fifteen pounds of it. Can we open some? Can we get one tin open, to celebrate?"

"Sure," Crowley said tonelessly, his eyes on the truck. With a muffled roar, the truck turned in a wide arc and rumbled off down the crude platform, toward the ash. It rolled off into the ash, slithered for a short distance, and then faded out. Only the bleak, sun-swept plain of darkness remained.

"Coffee!" Tellman shouted gleefully. He tossed the bright metal can high in the air and clumsily caught it again. "A celebration! Our last night—last meal on Earth!"

It was true.

As the red pickup truck jogged metallically along the road, Mrs. Berthelson scanned "ahead" and saw that the men were telling the truth. Her thin lips writhed; in her mouth an acid taste of bile rose. She had taken it for granted that they would continue to buy—there was no competition, no other source of supply. But they were

leaving. And when they left, there would be no more market.

She would never find a market that satisfactory. It was a perfect market; the group was a perfect customer. In the locked box at the back of the store, hidden down under the reserve sacks of grain, was almost two hundred and fifty thousand dollars. A fortune, taken in over the months, received from the imprisoned colony as it toiled to construct its ship.

And *she* had made it possible. She was responsible for letting them get away after all. Because of her shortsightedness, they were able to escape. She hadn't used her head.

As she drove back to town she meditated calmly, rationally. It was totally because of her: she was the only one who had possessed the power to bring them their supplies. Without her, they were helpless.

Hopefully, she cast about, looking this way and that, peering with her deep inner sense, into the various "aheads." There was more than one, of course. The "aheads" lay like a pattern of squares, an intricate web of worlds into which she could step, if she cared. But all were empty of what she wanted.

All showed bleak plains of black ash, devoid of human habitation. What she wanted was lacking: they were each without customers.

The pattern of "aheads" was complex. Sequences were connected like beads on a string; there were chains of "aheads" which formed interwoven links. One step led to the next . . . but not to alternate chains.

Carefully, with great precision, she began the job of searching through each of the chains. There were many of them . . . a virtual infinity of possible "aheads." And it was her power to select; she had stepped into that one, the particular chain in which the huddled colony had labored to construct its ship. She had, by entering it, made it manifest. Frozen it into reality. Dredged it up from among the many, from among the multitude of possibilities.

Now she needed to dredge another. That particular "ahead" had proven unsatisfactory. The market had petered out.

The truck was entering the pleasant town of Walnut Creek, passing bright stores and houses and supermar-

kets, before she located it. There were so many, and her mind was old . . . but now she had picked it out. And as soon as she found it, she knew it was the one. Her innate business instinct certified it; the particular "ahead" clicked.

Of the possibilities, this one was unique. The ship was well-built, and thoroughly tested. In "ahead" after "ahead" the ship rose, hesitated as automatic machinery locked, and then burst from the jacket of atmosphere, toward the morning star. In a few "aheads," the wasted sequences of failure, the ship exploded into white-hot fragments. Those, she ignored; she saw no advantage in that.

In the few "aheads" the ship failed to take off at all. The turbines lashed; exhaust poured out . . . and the ship remained as it was. but then men scampered out, and began going over the turbines, searching for the faulty parts. So nothing was gained. In later segments along the chain, in subsequent links, the damage was repaired, and the takeoff was satisfactorily completed.

But one chain was correct. Each element, each link, developed perfectly. The pressure locks closed, and the ship was sealed. The turbines fired, and the ship, with a shudder, rose from the plain of black ash. Three miles up, the rear jets tore loose. The ship floundered, dropped in a screaming dive, and plunged back toward the Earth. Emergency landing jets, designed for Venus, were frantically thrown on. The ship slowed, hovered for an agonizing instant, and then crashed into the heap of rubble that had been Mount Diablo. There the remains of the ship lay, twisted metal sheets, smoking in the dismal silence.

From the ship the men emerged, shaken and mute, to inspect the damage. To begin the miserable, futile task all over again. Collecting supplies, patching the rocket up . . . The old woman smiled to herself.

That was what she wanted. That would do perfectly. And all she had to do—such a little things—was select that sequence when she made her next trip. When she took her little business trip, the following Saturday.

Crowley lay half buried in the black ash, pawing feebly at a deep gash in his cheek. A broken tooth throbbed. A thick ooze of blood dripped into his mouth, the hot salty taste of his own body fluids leaking helplessly out. He tried to move his leg, but there was no sensation. Bro-

ken. His mind was too dazed, too bewildered with despair, to comprehend.

Somewhere in the half-darkness, Flannery stirred. A woman groaned; scattered among the rocks and buckled sections of the ship lay the injured and dying. An upright shape rose, stumbled, and pitched over. An artificial light flickered. It was Tellman, making his way clumsily over the tattered remains of their world. He gaped foolishly at Crowley; his glasses hung from one ear and part of his lower jaw was missing. Abruptly he collapsed face-forward into a smoking mound of supplies. His skinny body twitched aimlessly.

Crowley managed to pull himself to his knees. Masterson was bending over him, saying something again and again.

"I'm all right," Crowley rasped.

"We're down. Wrecked."

"I know."

On Masterson's shattered face glittered the first stirrings of hysteria. "Do you think—"

"No," Crowley muttered. "It isn't possible."

Masterson began to giggle. Tears streaked the grime of his cheeks; drops of thick moisture dripped down his neck into his charred collar. "She did it. She fixed us. She wants us to stay here."

"No," Crowley repeated. He shut out the thought. It couldn't be. It just couldn't. "We'll get away," he said. "We'll assemble the remains—start over."

"She'll be back," Masterson quavered. "She knows we'll be here waiting for her. Customers!"

"No," Crowley said. He didn't believe it; he made himself not believe it. "We'll get away. We've got to get away!"

# ALLAMAGOOSA

---

BY ERIC FRANK RUSSELL (1905-1978)

ASTOUNDING SCIENCE FICTION  
MAY

*The lanky British writer Eric Frank Russell returns to these pages (see Volumes 3, 5, 9, and 10 of this series) with one of his most famous stories and a Hugo-winning one at that. However, we are nearing the end of the line for consideration of his stories, since he ceased publishing science fiction in 1965 even though he lived another thirteen years.*

*"Allamagoosa" is an attack on bureaucratic inefficiency, and since I work in a large bureaucracy, I'm naturally interested in the subject—not that the University of Wisconsin system could ever commit the kind of mistakes in this story. Well, maybe never. (MHG)*

*"Allamagoosa" is the kind of story I always think of as "Campbellesque." John W. Campbell, Jr. had a group of beliefs that I got to know very well in our years of association.*

*He imagined, for instance that he knew all the rules of bureaucracy. A bureaucracy had its fixed rules of procedure so that any moron could fit into a niche of that bureaucracy without messing things up too much. On the other hand, a clever person could always use the rules to achieve what he wanted. I was sufficiently impressed at the time to write a story called "Blind Alley" exemplifying this notion.*

*Of course, a bureaucracy and its rules can achieve a life of its own burying everyone in a fog of error and Campbell got fun out of that, too, and Russell took that attitude in this story, which, by the way, also appeared in my THE HUGO WINNERS.*

*I don't recall Campbell thinking up a situation like the one we've seen recently in which a person is clever enough to gimmick the bureaucracy, but not clever enough to do it intelligently. (IA)*

It was a long time since the *Bustler* had been so silent. She lay in the Sirian spaceport, her tubes cold, her shell particle-scarred, her air that of a long-distance runner exhausted at the end of a marathon. There was good reason for this: she had returned from a lengthy trip by no means devoid of troubles.

Now, in port, well-deserved rest had been gained if only temporarily. Peace, sweet peace. No more bothers, no more crises, no more major upsets, no more dire predicaments such as crop up in free flight at least twice a day. Just peace.

Hah!

Captain McNaught reposed in his cabin, feet up on desk, and enjoyed the relaxation to the utmost. The engines were dead, their hellish pounding absent for the first time in months. Out there in the big city four hundred of his crew were making whoopee under a brilliant sun. This evening, when First Officer Gregory returned to take charge, he was going to go into the fragrant twilight and make the rounds of neon-lit civilization.

That was the beauty of making landfall at long last. Men could give way to themselves, blow off surplus steam, each according to his fashion. No duties, no worries, no dangers, no responsibilities in spaceport. A haven of safety and comfort for tired rovers.

Again, hah!

Burman, the chief radio officer, entered the cabin. He was one of the half-dozen remaining on duty and bore the expression of a man who can think of twenty better things to do.

"Relayed signal just come in, sir." Handing the paper across, he waited for the other to look at it and perhaps dictate a reply.

Taking the sheet, McNaught removed the feet from his desk, sat erect and read the message aloud.

*Terran Headquarters to BUSTLER. Remain Siriport pending further orders. Rear Admiral Vane W. Cassidy*

*due there seventeenth. Feldman. Navy Op. Command, Sirisec.*

He looked up, all happiness gone from his leathery features. "Oh, Lord!" he groaned.

"Something wrong?" asked Burman, vaguely alarmed.

McNaught pointed at three thin books on his desk.

"The middle one. Page twenty."

Leafing through it, Burman found an item that said:

*Vane W. Cassidy, R-Ad. Head Inspector Ships and Stores.*

Burman swallowed hard. "Does that mean—?"

"Yes, it does," said McNaught without pleasure. "Back to training-college and all its rigmarole. Paint and soap, spit and polish." He put on an officious expression, adopted a voice to match it. "Captain, you have only seven ninety-nine emergency rations. Your allocation is eight hundred. Nothing in your logbook accounts for the missing one. Where is it? What happened to it? How is it that one of the men's kits lacks an officially issued pair of suspenders? Did you report this loss?"

"Why does he pick on us?" asked Burman, appalled. "He's never chivvied us before."

"That's why," informed McNaught, scowling at the wall. "It's our turn to be stretched across the barrel." His gaze found the calendar. "We have three days—and we'll need 'em! Tell Second Officer Pike to come here at once."

Burman departed gloomily. In short time Pike entered. His face reaffirmed the old adage that bad news travels fast.

"Make out an indent," ordered McNaught, "for one hundred gallons of plastic paint, Navy-gray, approved quality. Make out another for thirty gallons of interior white enamel. Take them to spaceport stores right away. Tell them to deliver by six this evening along with our correct issue of brushes and sprayers. Grab up any cleaning material that's going for free."

"The men won't like this," remarked Pike, feebly.

"They're going to love it," McNaught asserted. "A bright and shiny ship, all spic and span, is good for morale. It says so in that book. Get moving and put those indents in. When you come back, find the stores and equipment sheets and bring them here. We've got to

check stocks before Cassidy arrives. Once he's here we'll have no chance to make up shortages or smuggle out any extra items we happened to find in our hands."

"Very well, sir." Pike went out wearing the same expression as Burman.

Lying back in his chair McNaught muttered to himself. There was a feeling in his bones that something was sure to cause a last-minute ruckus. A shortage of any item would be serious enough unless covered by a previous report. A surplus would be bad, very bad. The former implied carelessness or misfortune. The latter suggested barefaced theft of government property in circumstances condoned by the commander.

For instance, there was that recent case of Williams of the heavy cruiser *Swift*. He'd heard of it over the spacevine when out around Bootes. Williams had been found in unwitting command of eleven reels of electric-fence wire when his official issue was ten. It had taken a court-martial to decide that the extra reel—which had formidable barter-value on a certain planet—had not been stolen from space stores or, in sailor jargon, "teleportated aboard." But Williams had been reprimanded. And that did not help promotion.

He was still rumbling discontentedly when Pike returned bearing a folder of foolscap sheets.

"Going to start right away, sir?"

"We'll have to." He heaved himself erect, mentally bidding goodbye to time off and a taste of the bright lights. "It'll take long enough to work right through from bow to tail. I'll leave the men's kit inspection to the last."

Marching out of the cabin, he set forth toward the bow, Pike following with broody reluctance.

As they passed the open main lock Peaslake observed them, bounded eagerly up the gangway and joined behind. A pukka member of the crew, he was a large dog whose ancestors had been more enthusiastic than selective. He wore with pride a big collar inscribed: *Peaslake—Property of S.S. Bustler*. His chief duties, ably performed, were to keep alien rodents off the ship and, on rare occasion, smell out dangers not visible to human eyes.

The three paraded forward, McNaught and Pike in the manner of men grimly sacrificing pleasure for the sake of



duty, Peaslake with the panting willingness of one ready for any new game no matter what.

Reaching the bow-cabin, McNaught dumped himself in the pilot's seat, took the folder from the other. "You know this stuff better than me—the chart-room is where I shine. So I'll read them out while you look them over." He opened the folder, started on the first page. "K1. Beam compass, type D, one of."

"Check," said Pike.

"K2. Distance and direction indicator, electronic, type JJ, one of."

"Check."

Peaslake planted his head in McNaught's lap, blinked soulfully and whined. He was beginning to get the others' viewpoint. This tedious itemizing and checking was a hell of a game. McNaught consolingly lowered a hand and played with Peaslake's ears while he plowed his way down the list.

"K187. Foam rubber cushions, pilot and co-pilot, one pair."

"Check."

By the time First Officer Gregory appeared they had reached the tiny intercom cubby and poked around it in semi-darkness. Peaslake had long departed in disgust.

"M24. Spare minispeakers, three-inch, type T2, one set of six."

"Check."

Looking in, Gregory popped his eyes and said, "What the devil is going on?"

"Major inspection due soon." McNaught glanced at his watch. "Go see if stores has delivered a load and if not why not. Then you'd better give me a hand and let Pike take a few hours off."

"Does this mean land-leave is canceled?"

"You bet it does—until after Hizonner had been and gone." He glanced at Pike. "When you get into the city search around and send back any of the crew you can find. No arguments or excuses. It's an order."

Pike registered unhappiness. Gregory glowered at him, went away, came back and said, "Stores will have the stuff here in twenty minutes' time." With bad grace he watched Pike depart.

"M27. Intercom cable, woven-wire protected, three drums."

"Check," said Gregory, mentally kicking himself for returning at the wrong time.

The task continued until late in the evening, was resumed early next morning. By that time three-quarters of the men were hard at work inside and outside the vessel, doing their jobs as though sentenced to them for crimes contemplated but not yet committed.

Moving around the ship's corridors and catwalks had to be done crab-fashion, with a nervous sideways edging. Once again it was being demonstrated that the Terran lifeform suffers from ye fear of wette paynt. The first smearer would have ten years willed off his unfortunate life.

It was in these conditions, in mid-afternoon of the second day, that McNaught's bones proved their feelings had been prophetic. He recited the ninth page while Jean Blanchard confirmed the presence and actual existence of all items enumerated. Two-thirds of the way down they hit the rocks, metaphorically speaking, and commenced to sink fast.

McNaught said boredly, "V1097. Drinking-bowl, enamel, one of."

"Is zis," said Blanchard, tapping it.

"V1098. Offfog, one."

"*Quoi?*" asked Blanchard, staring.

"V1098. Offfog, one," repeated McNaught. "Well, why are you looking thunderstruck? This is the ship's galley. You're the head cook. You know what's supposed to be in the galley, don't you? Where's this offfog?"

"Never hear of heem," stated Blanchard, flatly.

"You must have done. It's on this equipment-sheet in plain, clear type. Offfog, one, it says. It was here when we were fitted out four years ago. We checked it ourselves and signed for it."

"I signed for nossings called offfog," Blanchard denied. "In zee cuisine zere is no such sing."

"Look!" McNaught scowled and showed him the sheet.

Blanchard looked and sniffed disdainfully. "I have here zee electronic oven, one of. I have jacketed boilers, graduated capacities, one set. I have bain marie pans, seex of. But no offfog. Never heard of heem. I do not know of heem." He spread his hands and shrugged.

"There's got to be," McNaught insisted. "What's more, when Cassidy arrives there'll be hell to pay if there isn't."

"You find heem," Blanchard suggested.

"You got a certificate from the International Hotels School of Cookery. You got a certificate from the Cordon Bleu College of Cuisine. You got a certificate with three credits from the Space-Navy Feeding Center," McNaught pointed out. "All that—and you don't know what an offog is."

"*Nom d'un chien!*" ejaculated Blanchard, waving his arms around. "I tell you ten t'ousand time zere is no offog. Zere never was an offog. Escoffier heemself could not find zee offog of vich zere is none. Am I a magician perhaps?"

"It's part of the culinary equipment," McNaught maintained. "It must be because it's on page nine. And page nine means to proper home is in the gallery, care of the head cook."

"Like hail it does," Blanchard retorted. He pointed at a metal box on the wall. "Intercom booster. Is zat mine?"

McNaught through it over, conceded, "No, it's Burman's. His stuff rambles all over the ship."

"Zen ask heem for zis bloody offog," said Blanchard, triumphantly.

"I will. If it's not yours it must be his. Let's finish this checking first. If I'm not systematic and thorough Cassidy will jerk down my pants along with my insignia." His eyes sought the light. "V1099. Inscribed collar, leather, brass studded, dog, for the use of. No need to look for that. I saw it myself five minutes ago." He ticked the item, continued, "V1100. Sleeping basket, woven reed, one of."

"Is zis," said Blanchard, kicking it into a corner.

"V1101. Cushion, foam rubber, to fit sleeping basket, one of."

"Half of," Blanchard contradicted. "In four years he have chewed away other half."

"Maybe Cassidy will let us indent for a new one. It doesn't matter. We're okay so long as we can produce the half we've got." McNaught stood up, closed the folder. "That's the lot for here, I'll go see Burman about this missing item."

Burman switched off a UHF receiver, removed his earplugs and raised a questioning eyebrow.

"In the galley we're short an offog," explained McNaught. "Where is it?"

"Why ask me? The galley is Blanchard's bailiwick."

"Not entirely. A lot of your cables run through it. You've two terminal boxes in there, also an automatic switch and an intercom booster. Where's the offog?"

"Never heard of it," said Burman, baffled.

McNaught shouted, "Don't tell me that! I'm already fed up hearing Blanchard saying it. Four years back we had an offog. It says so here. This is our copy of what we checked and signed for. It says we signed for an offog. Therefore we must have one. It's got to be found before Cassidy gets here."

"Sorry, sir," sympathized Burman, "I can help you."

"You can think again," advised McNaught. "Up in the bow there's a direction and distance indicator. What do you call it?"

"A didin," said Burman, mystified.

"And," McNaught went on, pointed at the pulse transmitter, "what do you call *that*?"

"The opper-popper."

"Baby names, see? Didin and opper-popper. Now rack your brains and remember what you called an offog four years ago."

"Nothing," asserted Burman, "has ever been called an offog to my knowledge."

"Then," demanded McNaught, "why the blue blazes did we sign for one?"

"I didn't sign for anything. You did all the signing."

"While you and others did the checking. Four years ago, presumably in the galley, I said, 'Offog, one,' and either you or Blanchard pointed to it and said, 'Check.' I took somebody's word for it. I have to take other specialists' words for it. I am an expert navigator, familiar with all the latest navigational gadgets but not with other stuff. So I'm compelled to rely on people who know what an offog is—or ought to."

Burman had a bright thought. "All kinds of oddments were dumped in the main lock, the corridors and the galley when we were fitted out. We had to sort through a deal of stuff and stash it where it properly belonged, remember? This offog-thing might be anyplace today. It isn't necessarily my responsibility or Blanchard's."

"I'll see what the other officers say," agreed McNaught, conceding the point. "Gregory, Worth, Sanderson, or

one of the others may be coddling the item. Wherever it is, it's got to be found."

He went out. Burman pulled a face, inserted his ear-plugs, resumed fiddling with his apparatus. An hour later McNaught came back wearing a scowl.

"Positively," he announced with ire, "there is no such thing on the ship. Nobody knows of it. Nobody can so much as guess at it."

"Cross it off and report it lost," Burman suggested.

"What, when we're hard aground? You know as well as I do that loss and damage must be signaled at time of occurrence. If I tell Cassidy the offog went west in space, he'll want to know when, where, how and why it wasn't signaled. There'll be a real ruckus if the contraption happens to be valued at half a million credits. I can't dismiss it with an airy wave of the hand."

"What's the answer then?" inquired Burman, innocently ambling straight into the trap.

"There's one and only one," McNaught announced. "You will manufacture an offog."

"Who? *Me?*" said Burman, twitching his scalp.

"You and no other. I'm fairly sure the thing is your pigeon, anyway."

"Why?"

"Because it's typical of the baby-names used for your kind of stuff. I'll bet a month's pay that an offog is some sort of scientific allamagoosa. Something to do with fog, perhaps. Maybe a blind-approach gadget."

"The blind-approach transceiver is called 'the fumbly,'" Burman informed.

"There you are!" said McNaught as if that clinched it. "So you will make an offog. It will be completed by six tomorrow evening and ready for my inspection then. It had better be convincing, in fact pleasing."

Burman stood up, let his hands dangle, and said hoarse tones, "How the devil can I make an offog when I don't even know what it is?"

"Neither does Cassidy know," McNaught pointed out, leering at him. "He's more of a quantity surveyor than anything else. As such he counts things, looks at things, certifies that they exist, accepts advice on whether they are functionally satisfactory or worn out. All we need do is concoct an imposing allamagoosa and tell him it's the offog."

"Holy Moses!" said Burman, fervently.

"Let us not rely on the dubious assistance of Biblical characters," McNaught reproved. "Let us use the brains that God has given us. Get a grip on your soldering-iron and make a topnotch offog by six tomorrow evening. That's an order!"

He departed, satisfied with this solution. Behind him, Burman gloomed at the wall and licked his lips once, twice.

Rear Admiral Vane W. Cassidy arrived dead on time. He was a short, paunchy character with a florid complexion and eyes like those of a long-dead fish. His gait was an important strut.

"Ah, Captain, I trust that you have everything ship-shape."

"Everything usually is," assured McNaught, glibly. "I see to that."

"Good!" approved Cassidy. "I like a commander who takes his responsibilities seriously. Much as I regret saying so, there are a few who do not." He marched through the main lock, his cod-eyes taking note of the fresh white enamel. "Where do you prefer to start, bow or tail?"

"My equipment-sheets run from bow backward. We may as well deal with them the way they're set."

"Very well." He trotted officiously toward the nose, paused on the way to pat Peaslake and examine his collar. "Well cared for, I see. Has the animal proved useful?"

"He saved five lives on Mardia by barking a warning."

"The details have been entered in your log, I suppose?"

"Yes, sir. The log is in the chart-room awaiting your inspection."

"We'll get to it in due time." Reaching the bow-cabin, Cassidy took a seat, accepted the folder from McNaught, started off at businesslike pace, "K1. Beam compass, type D, one of."

"This is it, sir," said McNaught, showing him.

"Still working properly?"

"Yes, sir."

They carried on, reached the intercom-cubby, the computer-room a succession of other places back to the galley. Here, Blanchard posed in freshly laundered white clothes and eyed the newcomer warily.

"V.147. Electronic oven, one of."

"Is zis," said Blanchard, pointing with disdain.

"Satisfactory?" inquired Cassidy, giving him the fishy eye.

"Not beeg enough," declared Blanchard. He encompassed the entire galley with an expressive gesture. "Nossings beeg enough. Place too small. Everytsings too small. I am chef de cuisine an' she is a cuisine like an attic."

"This is a warship, not a luxury liner," Cassidy snapped. He frowned at the equipment-sheet. "V.148. Timing device, electronic oven, attachment thereto, one of."

"Is zis," spat Blanchard, ready to sling it through the nearest port if Cassidy would first donate the two pins.

Working his way down the sheet, Cassidy got nearer and nearer while nervous tension built up. Then he reached the critical point and said, "V1098. Offog, one."

"*Morbleau!*" said Blanchard, shooting sparks from his eyes, "I have say before an' I say again, zere never was—"

"The offog is in the radio-room, sir," McNaught chipped in hurriedly.

"Indeed?" Cassidy took another look at the sheet. "Then why is it recorded along with galley equipment?"

"It was placed in the galley at time of fitting out, sir. It's one of those portable instruments left to us to fix up where most suitable."

"H'm! Then it should have been transferred to the radio-room list. Why didn't you transfer it?"

"I thought it better to wait for your authority to do so, sir."

The fish-eyes registered gratification. "Yes, that is quite proper of you, Captain. I will transfer it now." He crossed the item from sheet nine, initialed it, entered it on sheet sixteen, initialed that. "V1099. Inscribed collar, leather . . . oh, yes, I've seen that. The dog was wearing it."

He ticked it. An hour later he strutted into the radio-room. Burman stood up, squared his shoulders but could not keep his feet or hands from fidgeting. His eyes protruded slightly and kept straying toward McNaught in silent appeal. He was like a man wearing a porcupine in his breeches.

"V1098. Offog, one," said Cassidy in his usual tone of brooking no nonsense.

Moving with the jerkiness of a slightly uncoordinated robot, Burman pawed a small box fronted with dials, switches and colored lights. It looked like a radio ham's idea of a fruit machine. He knocked down a couple of switches. The lights came on, played around in intriguing combinations.

"This is it, sir," he informed with difficulty.

"Ah!" Cassidy left his chair and moved across for a closer look. "I don't recall having seen this item before. But there are so many different models of the same things. Is it still operating efficiently?"

"Yes, sir."

"It's one of the most useful things in the ship," contributed McNaught, for good measure.

"What does it *do*?" inquired Cassidy, inviting Burman to cast a pearl of wisdom before him.

Burman paled.

Hastily, McNaught said, "A full explanation would be rather involved and technical but, to put it as simply as possible, it enables us to strike a balance between opposing gravitational fields. Variations in lights indicate the extent and degree of imbalance at any given time."

"It's a clever idea," added Burman, made suddenly reckless by this news, "based upon Finagle's Constant."

"I see," said Cassidy, not seeing at all. He resumed his seat, ticked the offog and carried on. "Z44. Switchboard, automatic, forty-line intercom, one of."

"Here it is, sir."

Cassidy glanced at it, returned his gaze to the sheet. The others used his momentary distraction to mop perspiration from their foreheads.

Victory had been gained.

All was well.

For the third time, hah!

Rear Admiral Vane W. Cassidy departed pleased and complimentary. Within one hour the crew bolted to town. McNaught took turns with Gregory at enjoying the gay lights. For the next five days all was peace and pleasure.

On the sixth day Burman brought in a signal, dumped it upon McNaught's desk and waited for the reaction. He had an air of gratification, the pleasure of one whose virtue is about to be rewarded.



*Terran Headquarters to BUSTLER. Return here immediately for overhaul and refitting. Improved power-plant to be installed. Feldman. Navy Op. Command. Sirisec.*

"Back to Terra," commented McNaught, happily. "And an overhaul will mean at least one month's leave." He eyed Burman, "Tell all officers on duty to go to town at once and order the crew aboard. The men will come running when they know why."

"Yes, sir," said Burman, grinning.

Everyone was still grinning two weeks later, when the Siriport had receded far behind and Sol had grown to a vague speck in the sparkling mist of the bow starfield. Eleven weeks still to go, but it was worth it. Back to Terra. Hurrah!

In the captain's cabin the grins abruptly vanished one evening when Burman suddenly developed the willies. He marched in, chewed his bottom lip while waiting for McNaught to finish writing in the log.

Finally, McNaught pushed the book away, glanced up, frowned. "What's the matter with you? Got a bellyache or something?"

"No, sir. I've been thinking."

"Does it hurt that much?"

"I've been thinking," persisted Burman in funereal tones. "We're going back for overhaul. You know what that means. We'll walk off the ship and a horde of experts will walk onto it." He stared tragically at the other. "Experts, I said."

"Naturally they'll be experts," McNaught agreed. "Equipment cannot be tested and brought up to scratch by a bunch of dopes."

"It will require more than a mere expert to bring the offog up to scratch," Burman pointed out. "It'll need a genius."

McNaught rocked back, swapped expressions like changing masks. "Jumping Judas! I'd forgotten all about that thing. When we get to Terra we won't blind *those* boys with science."

"No, sir, we won't," endorsed Burman. He did not add any more but his face shouted aloud, "You got me into this. You get me out of it." He waited quite a time while McNaught did some intense thinking, then prompted, "What do you suggest, sir?"

Slowly the satisfied smile returned to McNaught's features as he answered, "Break up the contraption and feed it into the disintegrator."

"That doesn't solve the problem," said Burman. "We'll still be short an offog."

"No we won't. Because I'm going to signal its loss owing to the hazards of space service." He closed one eye in an emphatic wink. "We're in free flight right now." He reached for a message pad and scribbled on it while Burman stood by, vastly relieved.

*BUSTLER to Terran Headquarters. Item V1098, Offog, one, came apart under gravitational stress while passing through twin-sun field Hector Major-Minor. Material used as fuel. McNaught, Commander. BUSTLER.*

Burman took it to the radio-room and beamed it Earthward. All was peace and progress for another two days. The next time he went to the captain's cabin he went running.

"General call, sir," he announced breathlessly and thrust the message into the other's hands.

*Terran Headquarters for relay all sectors. Urgent and Important. All ships grounded forthwith. Vessels in flight under official orders will make for nearest spaceport pending further instructions. Welling. Alarm and Rescue Command. Terra.*

"Something's gone bust," commented McNaught, undisturbed. He traipsed to the chartroom, Burman following. Consulting the charts, he dialed the intercom phone, got Pike in the bow and ordered. "There's a panic. All ships grounded. We've got to make for Zaxted-port, about three days' run away. Change course at once. Starboard seventeen degrees, declination ten." Then he cut off, griped, "Bang goes that sweet month on Terra. I never did like Zaxted, either. It stinks. The crew will feel murderous about this and I don't blame them."

"What d'you think has happened, sir?" asked Burman.

"Heaven alone knows. The last general call was seven years ago, when the *Starider* exploded halfway along the Mars run. They grounded every ship in existence while they investigated the cause." He rubbed his chin, pon-

dered, went on, "And the call before that one was when the entire crew of the *Blowgun* went nuts. Whatever it is this time, you can bet it's serious."

"It wouldn't be the start of a space war?"

"Against whom?" McNaught made a gesture of contempt. "Nobody has the ships with which to oppose us. No, it's something technical. We'll learn of it eventually. They'll tell us before we reach Zaxted or soon afterward."

They did tell him. Within six hours. Burman rushed in with face full of horror.

"What's eating you now?" demanded McNaught, staring at him.

"The offog," stuttered Burman. He made motions as though brushing off invisible spiders.

"What of it?"

"It's a typographical error. In your copy it should read 'off. dog.'"

"Off. dog?" echoed McNaught, making it sound like foul language.

"See for yourself." Dumping the signal on the desk, Burman bolted out, left the door swinging. McNaught scowled after him, picked up the message.

*Terran Headquarters to BUSTLER. Your report V1098, ship's official dog Peaslake. Detail fully circumstances and manner in which animal came apart under gravitational stress. Cross-examine crew and signal all coincidental symptoms experienced by them. Urgent and Important. Welling. Alarm and Rescue Command. Terra.*

In the privacy of his cabin McNaught commenced to eat his nails. Every now and again he went a little cross-eyed as he examined them for nearness to the flesh.

# THE VANISHING AMERICAN

---

BY CHARLES BEAUMONT  
(CHARLES NUTT; 1929-1967)

THE MAGAZINE OF FANTASY AND SCIENCE FICTION  
AUGUST

*Charles Beaumont's life was cut short by a rare and vicious disease that destroyed his nervous system before killing him, a tragedy for him, his family, and for speculative fiction. There's a good chance that he would have become a major figure in popular literature, but we will never know. He did leave a large body of work, the great bulk in the short story form which he published in numerous markets, including Playboy, and much of which was supernatural horror, suspense and psychological terror. The best of his stories can be found in several collections, most notably NIGHT RIDE AND OTHER JOURNEYS (1960), THE MAGIC MAN AND OTHER SCIENCE-FANTASY STORIES (1965), and BEST OF BEAUMONT (1982). He was closely identified with THE TWILIGHT ZONE television show, for which he wrote many screen plays, both adaptations of his own stories and originals.*

*"The Vanishing American" is one of those stories that defies categorization that we feel compelled to include from time to time in this series, and is certainly one of the great stories about alienation ever written. (MHG)*

*Goodness, Marty, I can't think of anything to say about "The Vanishing American" that won't give away too much of the story.*

*I guess I had better say something that seems very tangential. There must be a funny strut to my walk, one I am utterly unaware of, because on two separate occasions the remarks of others were delivered to my ears by acquaintances who seemed overjoyed to have the chance of doing so.*

*One person was reported as saying, "There goes Asimov, preceded by his own self-esteem."*

*Another person, at quite another time, was reported as saying, "There's Asimov, walking as though the atmosphere were parting before him."*

*These things bothered me slightly, and I used to wonder if I shouldn't try to move about in a humbler sort of way, if perhaps I shouldn't be so uncaring about being noticeable.*

*But when I read "The Vanishing American" I realized the value of what I do. (IA).*

He got the notion shortly after five o'clock; at least, a part of him did, a small part hidden down beneath all the conscious cells—he didn't get the notion until some time later. At exactly 5 P.M. the bell rang. At two minutes after, the chairs began to empty. There was the vast slamming of drawers, the straightening of rulers, the sound of bones snapping and mouths yawning and feet shuffling tiredly.

Mr. Minchell relaxed. He rubbed his hands together and relaxed and thought how nice it would be to get up and go home, like the others. But of course there was the tape, only three-quarters finished. He would have to stay.

He stretched and said good night to the people who filed past him. As usual, no one answered. When they had gone, he set his fingers pecking again over the keyboard. The click-clicking grew loud in the suddenly still office, but Mr. Minchell did not notice. He was lost in the work. Soon, he knew, it would be time for the totaling, and his pulse quickened at the thought of this.

He lit a cigarette. Heart tapping, he drew in smoke and released it.

He extended his right hand and rested his index and middle fingers on the metal bar marked TOTAL. A mile-long ribbon of paper lay gathered on the desk, strangely festive. He glanced at it, then at the manifest sheet. The figure 18037448 was circled in red. He pulled breath into his lungs, locked it there; then he closed his eyes and pressed the TOTAL bar.

There was a smooth low metallic grinding, followed by absolute silence.

Mr. Minchell opened one eye, dragged it from the ceiling on down to the adding machine.

He groaned, slightly.

The total read: 18037447.

"God." He stared at the figure and thought of the fifty-three pages of the manifest, the three thousand sep-

arate rows of figures that would have to be checked again. "God."

The day was lost, now. Irretrievably. It was too late to do anything. Madge would have supper waiting, and F.J. didn't approved of overtime; also—

He looked at the total again. At the last two digits.

He signed. Forty-seven. And thought, startled: Today, for the Lord's sake, is my birthday: Today I am forty-what? forty-seven. And that explains the mistake, I suppose. Subconscious kind of thing . . .

Slowly he got up and looked around the deserted office.

Then he went to the dressing room and got his hat and his coat and put them on, carefully.

*"Pushing fifty now . . ."*

The outside hall was dark. Mr. Minchell walked softly to the elevator and punched the *down* button. "Forty-seven," he said, aloud; then, almost immediately, the light turned red and the thick door slid back noisily. The elevator operator, a bird-thin, tan-fleshed girl, swiveled her head, looking up and down the hall. "Going down," she said.

"Yes," Mr. Minchell said, stepping forward.

"Going down." The girl clicked her tongue and muttered, "Damn kids." She gave the lattice gate a tired push and moved the smooth wooden-handled lever in its slot.

Odd, Mr. Minchell decided, was the word for this particular girl. He wished now that he had taken the stairs. Being alone with only one other person in an elevator had always made him nervous: now it made him very nervous. He felt the tension growing. When it became unbearable, he cleared his throat and said, "Long day."

The girl said nothing. She had a surly look, and she seemed to be humming something deep in her throat.

Mr. Minchell closed his eyes. In less than a minute—during which time he dreamed of the cable snarling, of the car being caught between floors, of himself trying to make small talk with the odd girl for six straight hours—he opened his eyes again and walked into the lobby, briskly.

The gate slammed.

He turned and started for the doorway. Then he paused, feeling a sharp increase in his heartbeat. A large, red-faced, magnificently groomed man of middle years stood directly beyond the glass, talking with another man.

Mr. Minchell pushed through the door, with effort.

He's seen me now, he thought. If he asks any questions, though, or anything, I'll just say I didn't put it on the time card; that ought to make it all right. . . .

He nodded and smiled at the large man. "Good night, Mr. Diemel."

The man looked up briefly, blinked, and returned to his conversation.

Mr. Minchell felt a burning come into his face. He hurried on down the street. Now the notion—though it was not even that yet, strictly: it was more a vague feeling—swam up from the bottom of his brain. He remembered that he had not spoken directly to F.J. Diemel for over ten years, beyond a good morning. . . .

Ice-cold shadows fell off the tall building, staining the streets, now. Crowds of shoppers moved along the pavement like juggernauts, exhaustedly, but with great determination. Mr. Minchell looked at them. They all had furtive appearances, it seemed to him, suddenly, even the children, as if each was fleeing from some hideous crime. They hurried along, staring.

But not, Mr. Minchell noticed, at him. Through him, yes. Past him. As the elevator operator had done, and now F.J. And had anyone said good night?

He pulled up his coat collar and walked toward the drugstore, thinking. He was forty-seven years old. At the current life-expectancy rate, he might have another seventeen or eighteen years left. And then death.

*If you're not dead already.*

He paused and for some reason remembered a story he'd once read in a magazine. Something about a man who dies and whose ghost takes up his duties, or something; anyway, the man didn't know he was dead—that was it. And at the end of the story, he runs into his own corpse.

Which is pretty absurd: he glanced down at his body. Ghosts don't wear \$36 suits, nor do they have trouble pushing doors open, nor do their corns ache like blazes, and what the devil is wrong with me today?

He shook his head.

It was the tape, of course, and the fact that it was his birthday. That was why his mind was behaving so foolishly.

He went into the drugstore. It was an immense place, packed with people. He walked to the cigar counter, trying not to feel intimidated, and reached into his pocket.

A small man elbowed in front of him and called loudly: "Gimme coupla nickels, will you, Jack?" The clerk scowled and scooped the change out of his cash register. The small man scurried off. Others took his place. Mr. Minchell thrust his arm forward. "A pack of Luckies, please," he said. The clerk whipped his fingers around a pile of cellophaned packages and, looking elsewhere, droned: "Twenty-six." Mr. Minchell put his twenty-six cents exactly on the glass shelf. The clerk shoved the cigarettes toward the edge and picked up the money, deftly. Not once did he lift his eyes.

Mr. Minchell pocketed the Luckies and went back out of the store. He was perspiring now, slightly, despite the chill wind. The word "ridiculous" lodged in his mind and stayed there. Ridiculous, yes, for heaven's sake. Still, he thought—now just answer the question—isn't it true? Can you honestly say that the clerk saw you?

Or that anyone saw you today?

Swallowing dryly, he walked another two blocks, always in the direction of the subway, and went into a bar called the Chez When. One drink would not hurt, one small, stiff, steadying shot.

The bar was a gloomy place, and not very warm, but there was a good crowd. Mr. Minchell sat down on a stool and folded his hands. The bartender was talking animatedly with an old woman, laughing with boisterous good humor from time to time. Mr. Minchell waited. Minutes passed. The bartender looked up several times, but never made a move to indicate that he had seen a customer.

Mr. Minchell looked at his old gray overcoat, the humbly floral tie, the cheap sharkskin suit-cloth, and became aware of the extent to which he detested this ensemble. He sat there and detested his clothes for a long time. Then he glanced around. The bartender was wiping a glass, slowly.

*All right, the hell with you. I'll go somewhere else.*

He slid off the stool. Just as he was about to turn he saw the mirrored wall, pink-tinted and curved. He stopped, peering. Then he almost ran out of the bar.

Cold wind went into his head.

Ridiculous. The mirror was curved, you jackass. How do you expect to see yourself in curved mirrors?

He walked past high buildings, and now past the li-



brary and the stone lion he had once, long ago, named King Richard; and he did not look at the lion, because he'd always wanted to ride the lion, ever since he was a child, and he'd promised himself he would do that, but he never did.

He hurried on to the subway, took the stairs by twos, and clattered across the platform in time to board the express.

It roared and thundered. Mr. Minchell held onto the strap and kept himself from staring. No one watched him. No one even glanced at him when he pushed his way to the door and went out onto the empty platform.

He waited. Then the train was gone, and he was alone.

He walked up the stairs. It was fully night now, a soft unshadowed darkness. He thought about the day and the strange things that were gouging into his mind and thought about all this as he turned down a familiar street which led to his familiar apartment.

The door opened.

His wife was in the kitchen, he could see. Her apron flashed across the arch, and back, and across. He called: "Madge, I'm home."

Madge did not answer. Her movements were regular. Jimmy was sitting at the table, drooling over a glass of pop, whispering to himself.

"I said—" Mr. Minchell began.

"Jimmy, get up and go to the bathroom, you hear? I've got your water drawn."

Jimmy promptly broke into tears. He jumped off the chair and ran past Mr. Minchell into the bedroom. The door slammed viciously.

"Madge."

Madge Minchell came into the room, tired and lined and heavy. Her eyes did not waver. She went into the bedroom, and there was silence; then a sharp slapping noise, and a yelling.

Mr. Minchell walked to the bathroom, fighting down the small terror. He closed the door and locked it and wiped his forehead with a handkerchief. Ridiculous, he thought, and ridiculous and ridiculous. I am making something utterly foolish out of nothing. All I have to do is look in the mirror, and—

He held the handkerchief to his lips. It was difficult to breathe.

Then he knew that he was afraid, more so than ever before in a lifetime of being afraid.

*Look at it this way, Minchell: why shouldn't you vanish?*

"Young man, just you wait until your father gets here!"

He pushed the handkerchief against his mouth and leaned on the door and gasped.

*"What do you mean, vanish?"*

*"Go on, take a look. You'll see what I mean."*

He tried to swallow, couldn't. Tried to wet his lips, they stayed dry.

*"Lord—"*

He slitted his eyes and walked to the shaving mirror and looked in.

His mouth fell open.

The mirror reflected nothing. It held nothing. It was dull and gray and empty.

Mr. Minchell stared at the glass, put out his hand, drew it back hastily.

He squinted. Inches away. There was a form now: vague, indistinct, featureless: but a form.

"Lord," he said. He understood why the elevator girl hadn't seen him, and why F.J. hadn't answered him, and why the clerk at the drugstore and the bartender and Madge . . .

*"I'm not dead."*

*Of course you're not dead—not that way.*

*"—tan your hide, Jimmy Minchell, when he gets home."*

Mr. Minchell suddenly wheeled and clicked the lock. He rushed out of the steam-filled bathroom, across the room, down the stairs, into the street, into the cool night.

A block from home he slowed to a walk.

*Invisible?* He said the word over and over, in a half-voice. He said it and tried to control the panic that pulled at his legs, and at his brain, and filled him.

*Why?*

A fat woman and a little girl passed by. Neither of them looked up. He started to call out and checked himself. No. That wouldn't do any good. There was no question about it now. He was invisible.

He walked on. As he did, forgotten things returned; they came and they left, too fast. He couldn't hold onto them. He could only watch, and remember. Himself as a youngster, reading: the Oz books, and Tarzan, and Mr. Wells. Himself, going to the University, wanting to teach,

and meeting Madge; then not planning any more, and Marge changing, and all the dreams put away. For later. For the right time. And then Jimmy—little strange Jimmy, who ate filth and picked his nose and watched television, who never read books, never; Jimmy, his son, whom he would never understand . . .

He walked by the edge of the park now. Then on past the park, through a maze of familiar and unfamiliar neighborhoods. Walking, remembering, looking at the people and feeling pain because he knew that they could not see him, not now or ever again, because he had vanished. He walked and remembered and felt pain.

All the stagnant dreams came back. Fully. The trip to Italy he'd planned. The open sports car, bad weather be damned. The first-hand knowledge that would tell him whether he did or did not approve of bullfighting. The book . . .

Then something occurred to him. It occurred to Mr. Minchell that he had not just suddenly vanished, like that, after all. No; he had been vanishing gradually for a long while. Every time he said good morning to that bastard Diemel he got a little harder to see. Every time he put on this horrible suit he faded. The process of disappearing was set into action every time he brought his pay check home and turned it over to Madge, every time he kissed her, or listened to her vicious unending complaints, or decided against buying that novel, or punched the adding machine he hated so, or . . .

Certainly

He had vanished for Diemel and the others in the office years ago. And for strangers right afterward. Now even Madge and Jimmy couldn't see him. And he could barely see himself, even in a mirror.

It made terrible sense to him. *Why shouldn't you disappear?* Well, why, indeed? There wasn't any very good reason, actually. None. And this, in a nightmarish sort of way, made it as brutally logical as a perfect tape.

Then he thought about going back to work tomorrow and the next day and the day after that. He'd have to, of course. He couldn't let Madge and Jimmy starve; and, besides, what else would he do? It wasn't as if anything important had changed. He'd go on punching the clock and saying good morning to people who didn't see him,

and he'd run the tapes and come home beat, nothing altered, and someday he'd die and that would be that.

All at once he felt tired.

He sat down on a cement step and sighed. Distantly he realized that he had come to the library. He sat there, watching the people, feeling the tiredness seep through him, thickly.

Then he looked up.

Above him, black and regal against the sky, stood the huge stone lion. Its mouth was open, and the great head was raised proudly.

Mr. Minchell smiled. King Richard. Memories scattered in his mind: old King Richard, well, my God, here we are.

He got to his feet. Fifty thousand times, at least, he had passed this spot, and every time he had experienced that instant of wild craving. Less so of late, but still, had it ever completely gone? He was amazed to find that now the childish desire was welling up again, stronger than ever before. Urgently.

He rubbed his cheek and stood there for several minutes. It's the most ridiculous thing in the world, he thought, and I must be going out of my mind, and that must explain everything. But, he inquired of himself, even so, why not?

After all, I'm invisible. No one can see me. Of course, it didn't have to be this way, not really. I don't know, he went on, I mean, I believed that I was doing the right thing. Would it have been right to go back to the University and the hell with Madge? I couldn't change that, could I? Could I have done anything about that, even if I'd known?

He nodded sadly.

All right, but don't make it any worse. Don't for God's sake *dwell* on it.

To his surprise, Mr. Minchell found that he was climbing up the concrete base of the statue. It ripped the breath from his lungs—and he saw that he could much more easily have gone up a few extra steps and simply stepped on—but there didn't seem anything else to do but just this, what he was doing. Once upright, he passed his hand over the statue's flank. The surface was incredibly sleek and cold, hard as a lion's muscles ought to be, and tawny.

He took a step backward. Lord! Had there ever been such power? Such marvelous downright power and . . .

majesty, as was here? From stone—no, indeed. It fooled a good many people, but it did not fool Mr. Minchell. He knew. This lion was no mere library decoration. It was an animal, of deadly cunning and fantastic strength and unbelievable ferocity. And it didn't move for the simple reason that it did not care to move. It was waiting. Someday it would see what it was waiting for, its enemy, coming down the street. Then look out, people!

He remembered the whole yarn now. Of everyone on Earth, only he, Henry Minchell, knew the secret of the lion. And only he was allowed to sit astride this mighty back.

He stepped onto the tail experimentally. He hesitated, gulped, and swung forward, swiftly, on up to the curved rump.

Trembling, he slid forward, until finally he was over the shoulders of the lion, just behind the raised head.

His breath came very fast.

He closed his eyes.

It was not long before he was breathing regularly again. Only now it was the hot, fetid air of the jungle that went into his nostrils. He felt the great muscles ripple beneath him and he listened to the fast crackle of crushed foliage, and he whispered:

"Easy, fellow."

The flying spears did not frighten him. He sat straight, smiling, with his fingers buried in the rich, tawny mane of King Richard, while the wind tore at his hair. . . .

Then, abruptly, he opened his eyes.

The city stretched before him, and the people, and the lights. He tried quite hard not to cry, because he knew that forty-seven-year-old men never cried, not even when they had vanished, but he couldn't help it. So he sat on the stone lion and lowered his head and cried.

He didn't hear the laughter at first.

When he did hear it, he thought that he was dreaming. But it was true: somebody was laughing.

He grasped one of the statue's ears for balance and leaned forward. He blinked. Below, some fifteen feet, there were people. Young people. Some of them with books. They were looking up and smiling and laughing.

Mr. Minchell wiped his eyes.

A slight horror came over him, and fell away. He leaned farther out.

One of the boys waved and shouted, "Ride him, Pop!"

Mr. Minchell almost toppled. Then, without understanding, without even trying to understand—merely knowing—he grinned, widely, showing his teeth, which were his own and very white.

"You . . . see me?" he called.

The young people roared.

"You do!" Mr. Minchell's face seemed to melt upward. He let out a yell and gave King Richard's shaggy stone mane an enormous hug.

Below, other people stopped in their walking and a small crowd began to form. Dozens of eyes peered sharply, quizzically.

A woman in gray furs giggled.

A thin man in a blue suit grunted something about these damned exhibitionists.

"You pipe down," another man said. "Guy wants to ride the god-damn lion it's his own business."

There were murmurings. The man who had said pipe down was small and he wore black-rimmed glasses. "I used to do it all the time." He turned to Mr. Minchell and cried: "How is it?"

Mr. Minchell grinned. Somehow, he realized, in some mysterious way, he had been given a second chance. And this time he knew what he would do with it. "Fine!" he shouted, and stood up on King Richard's back and sent his derby spinning out over the heads of the people. "Come on up!"

"Can't do it," the man said. "Got a date." There was a look of profound admiration in his eyes as he strode off. Away from the crowd he stopped and cupped his hands and cried: "I'll be seeing you!"

"That's right," Mr. Minchell said, feeling the cold new wind on his face. "You'll be seeing me."

Later, when he was good and ready, he got down off the lion.

# THE GAME OF RAT AND DRAGON

---

BY CORDWAINER SMITH (1913-1966)

GALAXY SCIENCE FICTION  
OCTOBER

*By all accounts the mysterious "Cordwainer Smith" (Paul Myron Anthony Linebarger) was a gentle man, but this story is one of the great science fiction war stories of all time, and one of the most original. Professor Linebarger had a strong background in military and political intelligence, seeing service during and after World War II, and he also had a wonderful imagination which incorporated elements of Oriental religion and mysticism. The result is this remarkable story that combines combat, telepathy, and of all things, cats. (MHG)*

*Marty, I don't want to talk about the story. I want to talk about cats.*

*I am a cat-lover. I have the impulse to stroke any cat I see, and cats, sensing my affection for them, allow me to. At those times when we have a cat, that cat invariably sleeps in my bed, since it instinctively knows I will not object to that. I just have to keep my toes under cover or that cat—any cat—will joyously attack them. Just in fun, of course, but toes are sensitive.*

*But when it comes to my beautiful, blonde-haired, blue-eyed daughter, my love of cats fades. She loves cats. She has two of them in her apartment, who have lived in cat-paradise all their lives since nothing is too good for them. She left them with me for eight days once while she went on vacation. Four days later, she called me, and said, circumspectly, "How are you, Dad?" To which I answered, "The cats are fine; what do you care about how I am?" She accepted that as a satisfactory answer.*

*I once asked her if she intended to have babies. "Only if they're kittens," she answered, at once.*

*But come to think of it I am talking about "The Game of Rat and Dragon." (IA)*

## 1. THE TABLE

Pinlighting is a hell of a way to earn a living. Underhill was furious as he closed the door behind himself. It didn't make much sense to wear a uniform and look like a soldier if people didn't appreciate what you did.

He sat down in his chair, laid his head back in the headrest, and pulled the helmet down over his forehead.

As he waited for the pin-set to warm up, he remembered the girl in the outer corridor. She had looked at it, then looked at him scornfully.

"Meow." That was all she had said. Yet it had cut him like a knife.

What did she think he was—a fool, a loafer, a uniformed nonentity? Didn't she know that for every half-hour of pinlighting, he got a minimum of two months' recuperation in the hospital?

By now the set was warm. He felt the squares of space around him, sensed himself at the middle of an immense grid, a cubic grid, full of nothing. Out in that nothingness, he could sense the hollow aching horror of space itself and could feel the terrible anxiety which his mind encountered whenever it met the faintest trace of inert dust.

As he relaxed, the comforting solidity of the sun, the clockwork of the familiar planets and the moon rang in on him. Our own solar system was as charming and as simple as an ancient cuckoo clock filled with familiar ticking and with reassuring noises. The odd little moons of Mars swung around their planet like frantic mice, yet their regularity was itself an assurance that all was well. Far above the plane of the ecliptic, he could feel half a ton of dust more or less drifting outside the lanes of human travel.

Here was nothing to fight, nothing to challenge the mind, to tear the living soul out of a body with its roots dripping in effluvium as tangible as blood.

Nothing ever moved in on the solar system. He could



wear the pin-set forever and be nothing more than a sort of telepathic astronomer, a man who could feel the hot, warm protection of the sun throbbing and burning against his living mind.

Woodley came in.

"Same old ticking world," said Underhill. "Nothing to report. No wonder they didn't develop the pin-set until they began to planoform. Down here with the hot sun around us, it feels so good and so quiet. You can feel everything spinning and turning. It's nice and sharp and compact. It's sort of like sitting around home."

Woodley grunted. He was not much given to flights of fantasy.

Undeterred, Underhill went on, "It must have been pretty good to have been an ancient man. I wonder why they burned up their world with war. They didn't have to planoform. They didn't have to go out to earn their livings among the stars. They didn't have to dodge the rats or play the game. They couldn't have invented pinlighting because they didn't have any need of it, did they, Woodley?"

Woodley grunted, "Uh-huh." Woodley was twenty-six years old and due to retire in one more year. He already had a farm picked out. He had gotten through ten years of hard work pinlighting with the best of them. He had kept his sanity by not thinking very much about his job, meeting the strains of the task whenever he had to meet them and thinking nothing more about his duties until the next emergency arose.

Woodley never made a point of getting popular among the partners. None of the partners liked him very much. Some of them even resented him. He was suspected of thinking ugly thoughts of the partners on occasion, but since none of the partners ever thought a complaint in articulate form, the other pinlighters and the chiefs of the Instrumentality left him alone.

Underhill was still full of the wonder of their job. Happily he babbled on, "What does happen to us when we planoform? Do you think it's sort of like dying? Did you ever see anybody who had his soul pulled out?"

"Pulling souls is just a way of talking about it," said Woodley. "After all these years, nobody knows whether we have souls or not."

"But I saw one once. I saw what Dogwood looked like

when he came apart. There was something funny. It looked all wet and sort of sticky as if it were bleeding and it went out of him—and you know what they did to Dogwood? They took him away, up in that hospital where you and I never go—way up at the top part where the others are, where the others have to go if they are alive after the rats of the up-and-out have gotten them.”

Woodley sat down and lit an ancient pipe. He was burning something called tobacco in it. It was a dirty sort of habit, but it made him look very dashing and adventurous.

“Look here, youngster. You don’t have to worry about that stuff. Pinlighting is getting better all the time. The partners are getting better. I’ve seen them pinlight two rats forty-six million miles apart in one and a half milliseconds. As long as people had to try to work the pin-sets themselves, there was always the chance that with a minimum of four-hundred milliseconds for the human mind to set a pinlight, we wouldn’t light the rats up fast enough to protect our planoforming ships. The partners have changed all that. Once they get going, they’re faster than rats. And they always will be. I know it’s not easy, letting a partner share your mind—”

It’s not easy for them, either,” said Underhill.

“Don’t worry about them. They’re not human. Let them take care of themselves. I’ve seen more pinlighters go crazy from monkeying around with partners than I have even seen caught by the rats. How many of them do you actually know of that got grabbed by rats?”

Underhill looked down at his fingers, which shone green and purple in the vivid light thrown by the tuned-in pin-set, and counted ships. The thumb for the *Andromeda*, lost with crew and passengers, the index finger and the middle finger for *Release Ships* 43 and 56, found with their pin-sets burned out and every man, woman, and child on board dead or insane. The ring finger, the little finger, and the thumb of the other hand were the first three battleships to be lost to the rats—lost as people realized that there was something out there *underneath space itself* which was alive, capricious, and malevolent.

Planoforming was sort of funny. It felt like—

Like nothing much.

Like the twinge of mild electric shock.

Like the ache of a sore tooth bitten on for the first time.

Like a slightly painful flash of light against the eyes.

Yet in that time, a forty-thousand-ton ship lifting free above Earth disappeared somehow or other into two dimensions and appeared half a light-year or fifty light-years off.

At one moment, he would be sitting in the Fighting Room, the pin-set ready and the familiar solar system ticking around inside his head. For a second or a year (he could never tell how long it really was, subjectively), the funny little flash went through him and then he was loose in the up-and-out, the terrible open spaces between the stars, where the stars themselves felt like pimples on his telepathic mind and the planets were too far away to be sensed or read.

Somewhere in this outer space, a gruesome death awaited, death and horror of a kind which man had never encountered until he reached out for interstellar space itself. Apparently the light of the suns kept the dragons away.

Dragons. That was what people called them. To ordinary people, there was nothing, nothing except the shiver of planoforming and the hammer blow of sudden death or the dark spastic note of lunacy descending into their minds.

But to the telepaths, they were dragons.

In the fraction of a second between the telepaths' awareness of a hostile something out in the black, hollow nothingness of space and the impact of a ferocious, ruinous psychic blow against all living things within the ship, the telepaths had sensed entities something like the dragons of ancient human lore, beasts more clever than beasts, demons more tangible than demons, hungry vortices of aliveness and hate compounded by unknown means out of the thin, tenuous matter between the stars.

It took a surviving ship to bring back the news—a ship in which, by sheer chance, a telepath had a light-beam ready, turning it out at the innocent dust so that, within the panorama of his mind, the dragon dissolved into nothing at all and the other passengers, themselves nontelepathic, went about their way not realizing that their own immediate deaths had been averted.

From then on, it was easy—almost.

Planoforming ships always carried telepaths. Telepaths had their sensitiveness enlarged to an immense range by

the pin-sets, which were telepathic amplifiers adapted to the mammal mind. The pin-sets in turn were electronically geared into small dirigible light bombs. Light did it.

Light broke up the dragons, allowed the ships to reform three-dimensionally, skip, skip, skip, as they moved from star to star.

The odds suddenly moved down from a hundred to one against mankind to sixty to forty in mankind's favor.

This was not enough. The telepaths were trained to become ultrasensitive, trained to become aware of the dragons in less than a millisecond.

But it was found that the dragons could move a millions miles in just under two milliseconds and that this was not enough for the human mind to activate the light beams.

Attempts had been made to sheath the ships in light at all times.

This defense wore out.

As mankind learned about the dragons, so too, apparently, the dragons learned about mankind. Somehow they flattened their own bulk and came in on extremely flat trajectories very quickly.

Intense light was needed, light of sunlight intensity. This could be provided only by light bombs. Pinlighting came into existence.

Pinlighting consisted of the detonation of ultra-vivid miniature photonuclear bombs, which converted a few ounces of a magnesium isotope into pure visible radiance.

The odds kept coming down in mankind's favor, yet ships were being lost.

It became so bad that people didn't even want to find the ships because the rescuers knew what they would see. It was sad to bring back to Earth three hundred bodies ready for burial and two hundred or three hundred lunatics, damaged beyond repair, to be wakened, and fed, cleaned, and put to sleep, wakened and fed again until their lives were ended.

Telepaths tried to reach into the minds of the psychotics who had been damaged by the dragons, but they found nothing there beyond vivid spouting columns of fiery terror bursting from the primordial id itself, the volcanic source of life.

Then came the partners.

Man and partner could do together what man could

not do alone. Man had the intellect, Partners had the speed.

The partners rode their tiny craft, no larger than footballs, outside the spaceships. They planofomed with the ships. They rode beside them in their six-pound craft ready to attack.

The tiny ships of the partners were swift. Each carried a dozen pinlights, bombs no bigger than thimbles.

The pinlighters threw the partners—quite literally threw—by means of mind-to-firing relays directly at the dragons.

What seemed to be dragons to the human mind appeared in the form of gigantic rats in the minds of the partners.

Out in the pitiless nothingness of space, the partners' minds responded to an instinct as old as life. The partners attacked, striking with a speed faster than man's, going from attack to attack until the rats or themselves were destroyed. Almost all the time it was the partners who won.

With the safety of the interstellar skip, skip, skip of the ships, commerce increased immensely, the population of all the colonies went up, and the demand for trained partners increased.

Underhill and Woodley were a part of the third generation of pinlighters and yet, to them, it seemed as though their craft had endured forever.

Gearing space into minds by means of the pin-set, adding the partners to those minds, keying up the minds for the tension of a fight on which all depended—this was more than human synapses could stand for long. Underhill needed his two months' rest after half an hour of fighting. Woodley needed his retirement after ten years of service. They were young. They were good. But they had limitations.

So much depended on the choice of partners, so much on the sheer luck of who drew whom.

## 2. THE SHUFFLE

Father Moontree and the little girl named West entered the room. They were the other two pinlighters. The human complement of the Fighting Room was now complete.

Father Moontree was a red-faced man of forty-five

who had lived the peaceful life of a farmer until he reached his fortieth year. Only then, belatedly, did the authorities find he was telepathic and agree to let him late in life enter upon the career of pinlighter. He did well at it, but he was fantastically old for this kind of business.

Father Moontree looked at the glum Woodley and the musing Underhill. "How're the youngsters today? Ready for a good fight?"

"Father always wants a fight," giggled the little girl named West. She was such a little little girl. Her giggle was high and childish. She looked like the last person in the world one would expect to find in the rough, sharp dueling of pinlighting.

Underhill had been amused one time when he found one of the most sluggish of the partners coming away happy from contact with the mind of the girl named West.

Usually the partners didn't care much about the human minds with which they were paired for the journey. The partners seemed to take the attitude that human minds were complex and fouled up beyond belief, anyhow. No partner ever questioned the superiority of the human mind, though very few of the partners were much impressed by that superiority.

The partners liked people. They were willing to fight with them. They were even willing to die for them. But when a partner liked an individual the way, for example, that Captain Wow or the Lady May liked Underhill, the liking had nothing to do with intellect. It was a matter of temperament, of feel.

Underhill knew perfectly well that Captain Wow regarded his, Underhill's brains as silly. What Captain Wow liked was Underhill's friendly emotional structure, the cheerfulness and glint of wicked amusement that shot through Underhill's unconscious thought patterns, and the gaiety with which Underhill faced danger. The words, the history books, the ideas, the science—Underhill could sense all that in his own mind, reflected back from Captain Wow's mind, as so much rubbish.

Miss West looked at Underhill. "I bet you've put stickum on the stones."

"I did not!"

Underhill felt his ears grow red with embarrassment.

During his novitiate, he had tried to cheat in the lottery because he got particularly fond of a special partner, a lovely young mother named Murr. It was so much easier to operate with Murr and she was so affectionate toward him that he forgot pinlighting was hard work and that he was not instructed to have a good time with his partner. They were both designed and prepared to go into deadly battle together.

One cheating had been enough. They had found him out and he had been laughed at for years.

Father Moontree picked up the imitation-leather cup and shook the stone dice which assigned them their partners for the trip. By senior rights he took first draw.

He grimaced. He had drawn a greedy old character, a tough old male whose mind was full of slobbering thoughts of food, veritable oceans full of half-spoiled fish. Father Moontree had once said that he burped cod liver oil for weeks after drawing that particular glutton, so strongly had the telepathic image of fish impressed itself upon his mind. Yet the glutton was a glutton for danger as well as for fish. He had killed sixty-three dragons, more than any other partner in the service, and was quite literally worth his weight in gold.

The little girl West came next. She drew Captain Wow. When she saw who it was, she smiled.

"I like him," she said. "He's such fun to fight with. He feels so nice and cuddly in my mind."

"Cuddly, hell," said Woodley. "I've been in his mind, too. It's the most leering mind in this ship, bar none."

"Nasty man," said the little girl. She said it declaratively, without reproach.

Underhill, looking at her, shivered.

He didn't see how she could take Captain Wow so calmly. Captain Wow's mind *did* leer. When Captain Wow got excited in the middle of a battle, confused images of dragons, deadly rats, luscious beds, the smell of fish, and the shock of space all scrambled together in his mind as he and Captain Wow, their consciousnesses linked together through the pin-set, became a fantastic composite of human being and Persian cat.

That's the trouble with working with cats, thought Underhill. It's a pity that nothing else anywhere will serve as partner. Cats were all right once you got in touch with them telepathically. They were smart enough

to meet the needs of the fight, but their motives and desires were certainly different from those of humans.

They were companionable enough as long as you thought tangible images at them, but their minds just closed up and went to sleep when you recited Shakespeare or Colegrove, or if you tried to tell them what space was.

It was sort of funny realizing that the partners who were so grim and mature out here in space were the same cute little animals that people had used as pets for thousands of years back on Earth. He had embarrassed himself more than once while on the ground saluting perfectly ordinary non-telepathic cats because he had forgotten for the moment that they were not partners.

He picked up the cup and shook out his stone dice.

He was lucky—he drew the Lady May.

The Lady May was the most thoughtful partner he had ever met. In her, the finely bred pedigree mind of a Persian cat had reached one of its highest peaks of development. She was more complex than any human woman, but the complexity was all one of emotions, memory, hope, and discriminated experience—experience sorted through without benefit of words.

When he had first come into contact with her mind, he was astonished at its clarity. With her he remembered her kittenhood. He remembered every mating experience she had ever had. He saw in a half-recognizable gallery all the other pinlighters with whom she had been paired for the fight. And he saw himself radiant, cheerful, and desirable.

He even thought he caught the edge of a longing—

A very flattering and yearning thought: *What a pity he is not a cat.*

Woodley picked up the last stone. He drew what he deserved—a sullen, scarred old tomcat with none of the verve of Captain Wow. Woodley's partner was the most animal of all the cats on the ship, a low, brutish type with a dull mind. Even telepathy had not refined his character. His ears were half chewed off from the first fights in which he had engaged. He was a serviceable fighter, nothing more.

Woodley grunted.

Underhill glanced at him oddly. Didn't Woodley ever do anything but grunt?

Father Moontree looked at the other three. "You might



as well get your partners now. I'll let the scanner know we're ready to go into the up-and-out."

### 3. THE DEAL

Underhill spun the combination lock on the Lady May's cage. He woke her gently and took her into his arms. She humped her back luxuriously, stretched her claws, started to purr, thought better of it, and licked him on the wrist instead. He did not have the pin-set on, so their minds were closed to each other, but in the angle of her mustache and in the movement of her ears, he caught some of the gratification she experienced in finding him as her partner.

He talked to her in human speech, even though speech meant nothing to a cat when the pin-set was not on.

"It's a damn shame, sending a sweet little thing like you whirling around in the coldness of nothing to hunt for rats that are bigger and deadlier than all of us put together. You didn't ask for this kind of fight, did you?"

For answer, she licked his hand, purred, tickled his cheek with her long fluffy tail, turned around and faced him, golden eyes shining.

For a moment, they stared at each other, man squatting, cat standing erect on her hind legs, front claws digging into his knee. Human eyes and cat eyes looked across an immensity which no words could meet, but which affection spanned in a single glance.

"Time to get in," he said.

She walked docilely to her spheroid carrier. She climbed in. He saw to it that her miniature pin-set rested firmly and comfortably against the base of her brain. He made sure that her claws were padded so that she could not tear herself in the excitement of battle.

Softly he said to her, "Ready?"

For answer, she preened her back as much as her harness would permit and purred softly within the confines of the frame that held her.

He slapped down the lid and watched the sealant ooze around the seam. For a few hours, she was welded into her projectile until a workman with a short cutting arc would remove her after she had done her duty.

He picked up the entire projectile and slipped it into the ejection tube. He closed the door of the tube, spun

the lock, seated himself in his chair, and put his own pin-set on.

Once again he flung the switch.

He sat in a small room, *small, small, warm, warm*, the bodies of the other three people moving close around him, the tangible lights in the ceiling bright and heavy against his closed eyelids.

As the pin-set warmed, the room fell away. The other people ceased to be people and became small glowing heaps of fire, embers, dark red fire, with the consciousness of life burning like old red coals in a country fireplace.

As the pin-set warmed a little more, he felt Earth just below him, felt the ship slipping away, felt the turning Moon as it swung on the far side of the world, felt the planets and the hot, clear goodness of the sun which kept the dragons so far from mankind's native ground.

Finally, he reached complete awareness.

He was telepathically alive to a range of millions of miles. He felt the dust which he had noticed earlier high above the ecliptic. With a thrill of warmth and tenderness, he felt the consciousness of the Lady May pouring over into his own. Her consciousness was as gentle and clear and yet sharp to the taste of his mind as if it were scented oil. It felt relaxing and reassuring. He could sense her welcome of him. It was scarcely a thought, just a raw emotion of greeting.

At last they were one again.

In a tiny remote corner of his mind, as tiny as the smallest toy he had ever seen in his childhood, he was still aware of the room and the ship, and of Father Moontree picking up a telephone and speaking to a Go-captain in charge of the ship.

His telepathic mind caught the idea long before his ears could frame the words. The actual sound followed the idea the way that thunder on an ocean beach follows the lightning inward from far out over the seas.

"The Fighting Room is ready. Clear to planoform, sir."

#### 4. THE PLAY

Underhill was always a little exasperated the way that Lady May experienced things before he did.

He was braced for the quick vinegar thrill of plano-

forming, but he caught her report of it before his own nerves could register what happened.

Earth had fallen so far away that he groped for several milliseconds before he found the Sun in the upper rear right-hand corner of his telepathic mind.

*That was a good jump, he thought. This way we'll get there in four or five skips.*

A few hundred miles outside the ship, the Lady May thought back at him, "O warm, O generous, O gigantic man! O brave, O friendly, O tender and huge partner! O wonderful with you, with you so good, good, good, warm, warm, now to fight, now to go, good with you . . ."

He knew that she was not thinking words, that his mind took the clear amiable babble of her cat intellect and translated it into images which his own thinking could record and understand.

Neither one of them was absorbed in the game of mutual greetings. He reached out far beyond the range of perception to see if there was anything near the ship. It was funny how it was possible to do two things at once. He could scan space with his pin-set mind and yet at the same time catch a vagrant thought of hers, a lovely, affectionate thought about a son who had had a golden face and a chest covered with soft, incredibly downy white fur.

While he was still searching, he caught the warning from her.

*We jump again!*

And so they had. The ship had moved to a second planoform. The stars were different. The sun was immeasurably far behind. Even the nearest stars were barely in contact. This was good dragon country, this open, nasty, hollow kind of space. He reached farther, faster, sensing and looking for danger, ready to fling the Lady May at danger wherever he found it.

Terror blazed up in his mind, so sharp, so clear, that it came through as a physical wrench.

The little girl named West had found something—something immense, long, black, sharp, greedy, horrific. She flung Captain Wow at it.

Underhill tried to keep his own mind clear. "Watch out!" he shouted telepathically at the others, trying to move the Lady May around.

At one corner of the battle, he felt the lustful rage of

Captain Wow as the big Persian tomcat detonated lights while he approached the streak of dust which threatened the ship and the people within.

The lights scored near misses.

The dust flattened itself, changing from the shape of a stinging ray into the shape of a spear.

Not three milliseconds had elapsed.

Father Moontree was talking human words and was saying in a voice that moved like cold molasses out of a heavy jar, "C-a-p-t-a-i-n." Underhill knew that the sentence was going to be "Captain, move fast!"

The battle would be fought and finished before Father Moontree got through talking.

Now, fractions of a millisecond later, the Lady May was directly in line.

Here was where the skill and speed of the partners came in. She could react faster than he. She could see the threat as an immense rat coming directly at her.

She could fire the light-bombs with a discrimination which he might miss.

He was connected with her mind, but he could not follow it.

His consciousness absorbed the tearing wound inflicted by the alien enemy. It was like no wound on Earth—raw, crazy pain which started like a burn at his navel. He began to writhe in his chair.

Actually he had not yet had time to move a muscle when the Lady May struck back at their enemy.

Five evenly spaced photonuclear bombs blazed out across a hundred-thousand miles.

The pain in his mind and body vanished.

He felt a moment of fierce, terrible, feral elation running through the mind of the Lady May as she finished her kill. It was always disappointing to the cats to find out that their enemies disappeared at the moment of destruction.

Then he felt her hurt, the pain and the fear that swept over both of them as the battle, quicker than the movement of an eyelid, had come and gone. In the same instant there came the sharp and acid twinge of planoform.

Once more the ship went skip.

He could hear Woodley thinking at him. "You don't have to bother much. This old son-of-a-gun and I will take over for a while."

Twice again the twinge, the skip.

He had no idea where he was until the lights of the Caledonia space port shone below.

With a weariness that lay almost beyond the limits of thought, he threw his mind back into rapport with the pin-set, fixing the Lady May's projectile gently and neatly in its launching tube.

She was half dead with fatigue, but he could feel the beat of her heart, could listen to her panting, and he grasped the grateful edge of a "Thanks" reaching from her mind to his.

## 5. THE SCORE

They put him in the hospital at Caledonia.

The doctor was friendly but firm. "You actually got touched by that dragon. That's as close a shave as I've ever seen. It's all so quick that it'll be a long time before we know what happened scientifically, but I suppose you'd be ready for the insane asylum now if the contact had lasted several tenths of a millisecond longer. What kind of cat did you have out in front of you?"

Underhill felt the words coming out of him slowly. Words were such a lot of trouble compared with the speed and the joy of thinking, fast and sharp and clear, mind to mind! But words were all that could reach ordinary people like this doctor.

His mouth moved heavily as he articulated words. "Don't call our partners cats. The right thing to call them is partners. They fight for us in a team. You ought to know we call them partners, not cats. How is mine?"

"I don't know," said the doctor contritely. "We'll find out for you. Meanwhile, old man, you take it easy. There's nothing but rest that can help you. Can you make yourself sleep, or would you like us to give you some kind of sedative?"

"I can sleep," said Underhill. "I just want to know about the Lady May."

The nurse joined in. She was a little antagonistic. "Don't you want to know about the other people?"

"They're okay," said Underhill. "I knew that before I came in here."

He stretched his arms and sighed and grinned at them. He could see they were relaxing and were beginning to treat him as a person instead of a patient.

"I'm all right," he said. "Just let me know when I can go see my partner."

A new thought struck him. He looked wildly at the doctor. "They didn't send her off with the ship, did they?"

"I'll find out right away," said the doctor. He gave Underhill a reassuring squeeze of the shoulder and left the room.

The nurse took a napkin off a goblet of chilled fruit juice.

Underhill tried to smile at her. There seemed to be something wrong with the girl. He wished she would go away. First she had started to be friendly and now she was distant again. *It's a nuisance being telepathic*, he thought. *You keep trying to reach even when you are not making contact.*

Suddenly she swung around on him.

"You pinfighters! You and your damn cats!"

Just as she stamped out, he burst into her mind. He saw himself a radiant hero, clad in his smooth suede uniform, the pin-set crown shining like ancient royal jewels around his head. He saw his own face, handsome and masculine, shining out of her mind. He saw himself very far away and he saw himself as she hated him.

She hated him in the secrecy of her own mind. She hated him because he was—she thought—proud and strange and rich, better and more beautiful than people like her.

He cut off the sight of her mind and, as he buried his face in the pillow, he caught an image of the Lady May.

"She is a cat," he thought. "That's all she is—a cat!"

But that was not how his mind saw her—quick beyond all dreams of speed, sharp, clever, unbelievably graceful, beautiful, wordless and undemanding.

Where would he ever find a woman who could compare with her?

# THE STAR

---

BY ARTHUR C. CLARK (1917- )

INFINITY SCIENCE FICTION  
NOVEMBER

*Arthur C. Clarke returns to this series with one of his most memorable and famous stories, one with a "twist" ending, a feature of a surprising number of his shorter works. His lesser-known but excellent novel EARTH-LIGHT appeared in 1955, but was completely overshadowed by "The Star."*

*Infinity Science Fiction was the only sf magazine to debut in 1955, but it was a solid publication that published some important stories before folding in 1958, including Harlan Ellison's first sf story, "Glow Worm." Larry Shaw, an underrated editor, handled the magazine throughout its life. (MHG)*

*This (which appeared in THE HUGO WINNERS) is probably Arthur's most famous short story, with the possible exception of "The Nine Billion Names of God." And this story like the other has an absolutely unforgettable last line.*

*I can't believe that any serious science fiction reader has not read this story, and yet there may be many who haven't among the readers of this book—those who were too young to read it in previous anthologizations. So please—read the story first before returning to this commentary. Please.*

---

*There are two kinds of supernovas. One is a white dwarf star in close association with a normal star; so that the dwarf star absorbs material from the normal star and eventually becomes so massive that it explodes. The other*

*kind of supernova is produced by a star some twenty times as massive as our Sun. Neither kind of supernova involves a star that can have planets bearing life as we know it, for very good reasons there is no room here to explain. Therefore I rescue God from the accusation of the narrator of "The Star." (IA)*

It is 3000 light-years to the Vatican. Once I believed that space could have no power over Faith. Just as I believed that the heavens declared the glory of God's handiwork. Now I have seen that handiwork, and my faith is sorely troubled.

I stare at the crucifix that hangs on the cabin wall above the Mark VI computer, and for the first time in my life I wonder if it is no more than an empty symbol.

I have told no one yet, but the truth cannot be concealed. The data are there for anyone to read, recorded on the countless miles of magnetic tape and the thousands of photographs we are carrying back to Earth. Other scientists can interpret them as easily as I can—more easily, in all probability. I am not one who would condone that tampering with the Truth which often gave my Order a bad name in the olden days.

The crew is already sufficiently depressed; I wonder how they will take this ultimate irony. Few of them have any religious faith, yet they will not relish using this final weapon in their campaign against me—that private, good-natured but fundamentally serious war which lasted all the way from Earth. It amused them to have a Jesuit as chief astrophysicist: Dr. Chandler, for instance, could never get over it (why are medical men such notorious atheists?). Sometimes he would meet me on the observation deck, where the lights are always low so that the stars shine with undiminished glory. He would come up to me in the gloom and stand staring out of the great oval port, while the heavens crawled slowly round us as the ship turned end over end with the residual spin we had never bothered to correct.

"Well, Father," he would say at last. "It goes on for ever and for ever, and perhaps *Something* made it. But how you can believe that *Something* has a special interest in us and our miserable little world—that just beats me." Then the argument would start, while the stars and nebulae would swing around us in silent, endless arcs beyond the flawlessly clear plastic of the observation port.



It was, I think, the apparent incongruity of my position which . . . yes, *amused* . . . the crew. In vain I would point to my three papers in the *Astrophysical Journal*, my five in the *Monthly Notices of the Royal Astronomical Society*. I would remind them that our Order has long been famous for its scientific works. We may be few now, but ever since the eighteenth century we have made contributions to astronomy and geophysics out of all proportion to our numbers.

Will my report on the Phoenix Nebula end our thousand years of history? It will end, I fear, much more than that.

I do not know who gave the Nebula its name, which seems to me a very bad one. If it contains a prophecy, it is one which cannot be verified for several thousand million years. Even the word "nebula" is misleading: this is a far smaller object than those stupendous clouds of mist—the stuff of unborn stars—which are scattered throughout the length of the Milky Way. On the cosmic scale, indeed, the Phoenix Nebula is a tiny thing—a tenuous shell of gas surrounding a single star.

Or what is left of a star. . . .

The Rubens engraving of Loyola seems to mock me as it hangs there above the spectrophotometer tracings. What would *you*, Father, have made of this knowledge that has come into my keeping, so far from the little world that was all the universe you knew? Would your faith have risen to the challenge, as mine has failed to do?

You gaze into the distance, Father, but I have traveled a distance beyond any that you could have imagined when you founded our Order a thousand years ago. No other survey ship has been so far from Earth: we are at the very frontiers of the explored universe. We set out to reach the Phoenix Nebula, we succeeded, and we are homeward bound with our burden of knowledge. I wish I could lift that burden from my shoulders, but I call to you in vain across the centuries and the light-years that lie between us.

On the book you are holding the words are plain to read. AD MAIOREM DEI GLORIAM the message runs, but it is a message I can no longer believe. Would you still believe it, if you could see what we have found?

We knew, of course, what the Phoenix Nebula was. Every year, in *our* galaxy alone, more than a hundred stars explode, blazing for a few hours or days with thou-

sands of times their normal brilliance before they sink back into death and obscurity. Such are the ordinary novae—the commonplace disasters of the universe. I have recorded the spectrograms and light-curves of dozens, since I started working at the lunar observatory.

But three or four times in every thousand years occurs something beside which even a nova pales into total insignificance.

When a star becomes a *supernova*, it may for a little while outshine all the massed suns of the galaxy. The Chinese astronomers watched this happen in A.D. 1054, not knowing what it was they saw. Five centuries later, in 1572, a supernova blazed in Cassiopeia so brilliantly that it was visible in the daylight sky. There have been three more in the thousand years that have passed since then.

Our mission was to visit the remnants of such a catastrophe, to reconstruct the events that led up to it and, if possible, to learn its cause. We came slowly in through the concentric shells of gas that had been blasted out six thousand years before, yet were expanding still. They were immensely hot, radiating still with a fierce violet light, but far too tenuous to do us any damage. When the star had exploded, its outer layers had been driven upward with such speed that they had escaped completely from its gravitational field. Now they formed a hollow shell large enough to engulf a thousand solar systems, and at its center, burned the tiny, fantastic object which the star had now become—a white dwarf, smaller than the Earth yet weighing a million times as much.

The glowing gas shells were all around us, banishing the normal night of interstellar space. We were flying into the center of a cosmic bomb that had detonated millennia ago and whose incandescent fragments were still hurtling apart. The immense scale of the explosion, and the fact that the debris already covered a volume of space many billions of miles across, robbed the scene of any visible movement. It would take decades before the unaided eye could detect any motion in these tortured wisps and eddies of gas, yet the sense of turbulent expansion was overwhelming.

We had checked our primary drive hours before, and were drifting slowly toward the fierce little star ahead. Once it had been a sun like our own, but it had squan-

dered in a few hours the energy that should have kept it shining for four million years. Now it was a shrunken miser, hoarding its resources as if trying to make amends for its prodigal youth.

No one seriously expected to find planets. If there had been any before the explosion, they would have been boiled into puffs of vapor, and their substance lost in the greater wreckage of the star itself. But we made the automatic search, as always when approaching an unknown sun, and presently we found a single small world circling the star at an immense distance. It must have been the Pluto of this vanished solar system, orbiting on the frontiers of the night. Too far from the central sun ever to have known life, its remoteness had saved it from the fate of all its lost companions.

The passing fires had seared its rocks and burnt away the mantle of frozen gas that must have covered it in the days before the disaster. We landed, and we found the Vault.

Its builders had made sure that we should. The monolithic marker that stood above the entrance was now a fused stump, but even the first long-range photographs told us that here was the work of intelligence. A little later we detected the continent-wide pattern of radioactivity that had been buried in the rock. Even if the pylon above the Vault had been destroyed, this would have remained, an immovable and all but eternal beacon calling to the stars. Our ship fell toward this gigantic bull's-eye like an arrow into its target.

The pylon must have been a mile high when it was built, but now it looked like a candle that had melted down into a puddle of wax. It took us a week to drill through the fused rock, since we did not have the proper tools for a task like this. We were astronomers, not archaeologists, but we could improvise. Our original program was forgotten: this lonely monument, reared at such labor at the greatest possible distance from the doomed sun, could have only one meaning. A civilization which knew it was about to die had made its last bid for immortality.

It will take us generations to examine all the treasures that were placed in the Vault. *They* had plenty of time to prepare, for their sun must have given its first warnings many years before the final detonation. Everything that they wished to preserve, all the fruits of their genius,

they brought here to this distant world in the days before the end, hoping that some other race would find them and that they would not be utterly forgotten.

If only they had had a little more time! They could travel freely enough between the planets of their own sun, but they had not yet learned to cross the interstellar gulfs, and the nearest solar system was a hundred light-years away.

Even if they had not been so disturbingly human as their sculpture shows, we could not have helped admiring them and grieving for their fate. They left thousands of visual records and the machines for projecting them, together with elaborate pictorial instructions from which it will not be difficult to learn their written language. We have examined many of these records, and brought to life for the first time in 6000 years the warmth and beauty of a civilization which in many ways must have been superior to our own. Perhaps they only showed us the best, and one can hardly blame them. But their worlds were very lovely, and their cities were built with a grace that matches anything of ours. We have watched them at work and play, and listened to their musical speech sounding across the centuries. One scene is still before my eyes—a group of children on a beach of strange blue sand, playing in the waves as children play on Earth.

And sinking into the sea, still warm and friendly and life-giving, is the sun that will soon turn traitor and obliterate all this innocent happiness.

Perhaps if we had not been so far from home and so vulnerable to loneliness we should not have been so deeply moved. Many of us had seen the ruins of ancient civilizations on other worlds, but they had never affected us so profoundly.

This tragedy was unique. It was one thing for a race to fail and die, as nations and cultures have done on Earth. But to be destroyed so completely in the full flower of its achievement, leaving no survivors—how could that be reconciled with the mercy of God?

My colleagues have asked me that, and I have given what answers I can. Perhaps you could have done better, Father Loyola, but I have found nothing in the *Exercitia Spiritualia* that helps me here. They were not an evil people: I do not know what gods they worshiped, if

indeed they worshiped any. But I have looked back at them across the centuries, and have watched while the loveliness they used their last strength to preserve was brought forth again into the light of their shrunken sun.

I know the answers that my colleagues will give when they get back to Earth. They will say that the universe has no purpose and no plan; that, since a hundred suns explode every year in our galaxy, at this very moment some race is dying in the depths of space. Whether that race has done good or evil during its lifetime will make no difference in the end: there is no divine justice, *for there is no God*.

Yet, of course, what we have seen proves nothing of the sort. Anyone who argues thus is being swayed by emotion, not logic. God has no need to justify His actions to man. He who built the universe can destroy it when He chooses. It is arrogance—it is perilously near blasphemy—for us to say what He may or may not do.

This I could have accepted, hard though it is to look upon whole worlds and peoples thrown into the furnace. But there comes a point when even the deepest faith must falter, and now, as I look at my calculations, I know I have reached that point at last.

We could not tell, before we reached the nebula, how long ago the explosion took place. Now, from the astronomical evidence and the record in the rocks of that one surviving planet, I have been able to date it very exactly. I know in what year the light of this colossal conflagration reached Earth. I know how brilliantly the supernova whose corpse now dwindles behind our speeding ship once shone in terrestrial skies. I know how it must have blazed low in the East before sunrise, like a beacon in that Oriental dawn.

There can be no reasonable doubt: the ancient mystery is solved at last. Yet—O God, there were so many stars you *could* have used.

What was the need to give these people to the fire, that the symbol of their passing might shine above Bethlehem?

# NOBODY BOTHERS GUS

---

BY ALGIS BUDRYS (1931- )

ASTOUNDING SCIENCE FICTION  
NOVEMBER

*The Lithuanian born Algis Budrys has been a major figure in science fiction for more than thirty years. He worked in various editorial capacities for several magazines including Galaxy, Venture, and The Magazine of Fantasy and Science Fiction, and book publishers from the early 1950s to the mid-1960s, the years during which he produced most of his most important sf novels and stories. Most notable among these are WHO? (1958), ROGUE MOON (1960), and the more recent MICHAELMAS (1977), as well as the collections THE UNEXPECTED DIMENSION (1962) and BLOOD AND BURNING (1978). Some enterprising publisher should really do a definitive "Best of" book of his stories, and soon.*

*However, it is as a critic and historian of the field that he is now best-known, and his columns and essays for Galaxy (1966-1970), the Magazine of Fantasy and Science Fiction (1975 and continuing), and the Chicago Sun-Times (1979 to date) represent the finest criticism produced within the genre. His Galaxy columns are thankfully available as BENCHMARKS (1985) and the F&SF columns will follow in book form. His activities as a critic and work for the Writers of the Future contests have drastically reduced his fiction output in recent years, but we have to live with the career choices of writers all the time.*

*The superman theme is one of the oldest and most popular in science fiction, but few have done it as well as Algis Budrys in "Nobody Botheres Gus." (MHG)*

*Supermen stories are as old as literature and for the*

*most part they stress the physical perfection of the heroes. From Gilgamesh to Superman himself, the supermen are larger than life, stronger, faster, more forceful, more enduring. Very rarely, however, are they brighter. Even the gods—the super-supermen—are often not very bright.*

*We might view human beings as super-gorillas (compare a skyscraper to a tree-nest; compare five billion of us to a few thousand of them) but match them one to one, muscle to muscle and nothing more, and it's not even close. In the same way college movies divide collegians into muscular jocks and brainy nerds and we know the nerds are superior (if you need a lawyer do you want a nerd or a jock?), but the jocks always rough up and humiliate the nerds, to the laughter of the audience who think gorillas are the high-point of civilization and culture.*

*As it happens, though, science fiction readers and writers tend to be nerds (jocks can't read anything but short words in block letters) and so a new type of superman is sometimes developed—the superner. Frankly, I see nothing wrong with that. After all, I make my living by being a superner in a very small way. (1A)*

Two years earlier, Gus Kusevic had been driving slowly down the narrow back road into Boonesboro.

It was good country for slow driving, particularly in the late spring. There was nobody else on the road. The woods were just blooming into a deep, rich green as yet unburned by summer, and the afternoons were still cool and fresh. And, just before he reached the Boonesboro town line, he saw the locked and weathered cottage standing for sale on its quarter-acre lot.

He had pulled his roadcar up to a gentle stop, swung sideways in his seat, and looked at it.

It needed paint; the siding had gone from white to gray, and the trim was faded. There were shingles missing here and there from the roof, leaving squares of darkness on the sun-bleached rows of cedar, and inevitably, some of the windowpanes had cracked. But the frame hadn't slouched out of square, and the roof hadn't sagged. The chimney stood up straight.

He looked at the straggled clumps and windrowed hay that were all that remained of the shrubbery and the lawn. His broad, homely face bunched itself into a quiet

smile along its well-worn seams. His hands itched for the feel of a spade.

He got out of the roadcar, walked across the road and up to the cottage door, and copied down the name of the real estate dealer listed on the card tacked to the door frame.

Now it was almost two years later, early in April, and Gus was top-dressing his lawn.

Earlier in the day he'd set up a screen beside the pile of topsoil behind his house, shoveled the soil through the screen, mixed it with broken peat moss, and carted it out to the lawn, where he left it in small piles. Now he was carefully raking it out over the young grass in a thin layer that covered only the roots, and let the blades peep through. He intended to be finished by the time the second half of the Giants-Kodiaks doubleheader came on. He particularly wanted to see it because Halsey was pitching for the Kodiaks, and he had something of an avuncular interest in Halsey.

He worked without waste motion or excess expenditure of energy. Once or twice he stopped and had a beer in the shade of the rose arbor he'd put up around the front door. Nevertheless, the sun was hot; by early afternoon, he had his shirt off.

Just before he would have been finished, a battered flivver settled down in front of the house. It parked with a flurry of its rotors, and a gangling man in a worn serge suit, with thin hair plastered across his tight scalp, climbed out and looked at Gus uncertainly.

Gus had glanced up briefly while the flivver was on its silent way down. He'd made out the barely-legible "Falmouth County Clerk's Office" lettered over the faded paint on its door, shrugged, and gone on with what he was doing.

Gus was a big man. His shoulders were heavy and broad; his chest was deep, grizzled with thick, iron-gray hair. His stomach had gotten a little heavier with the years, but the muscles were still there under the layer of flesh. His upper arms were thicker than a good many thighs, and his forearms were enormous.

His face was seamed by a network of folds and creases. His flat cheeks were marked out by two deep furrows that ran from the sides of his bent nose, merged with the



creases bracketing his wide lips, and converged toward the blunt point of his jaw. His pale blue eyes twinkled above high cheekbones which were covered with wrinkles. His close-cropped hair was as white as cotton.

Only repeated and annoying exposure would give his body a tan, but his face was permanently browned. The pink of his body sunburn was broken in several places by white scar tissue. The thin line of a knife cut emerged from the tops of his pants and faded out across the right side of his stomach. The other significant area of scarring lay across the uneven knuckles of his heavy-fingered hands.

The clerk looked at the mailbox to make sure of the name, checking it against an envelope he was holding in one hand. He stopped and looked at Gus again, mysteriously nervous.

Gus abruptly realized that he probably didn't present a reassuring appearance. With all the screening and raking he'd been doing, there'd been a lot of dust in the air. Mixed with perspiration, it was all over his face, chest, arms, and back. Gus knew he didn't look very gentle even at his cleanest and best-dressed. At the moment, he couldn't blame the clerk for being skittish.

He tried to smile disarmingly.

The clerk ran his tongue over his lips, cleared his throat with a slight cough, and jerked his head toward the mail box. "Is that right? You Mr. Kusevic?"

Gus nodded. "That's right. What can I do for you?"

The clerk held up the envelope. "Got a notice here from the County Council," he muttered, but he was obviously much more taken up by his effort to equate Gus with the rose arbor, the neatly edged and carefully tended flower beds, the hedges, the flagstoned walk, the small goldfish pond under the willow tree, the white-painted cottage with its window boxes and bright shutters, and the curtains showing inside the sparkling windows.

Gus waited until the man was through with his obvious thoughts, but something deep inside him sighed quietly. He had gone through this moment of bewilderment with so many other people that he was quite accustomed to it, but that is not the same thing as being oblivious.

"Well, come on inside," he said after a decent interval. "It's pretty hot out here, and I've got some beer in the cooler."

The clerk hesitated again. "Well, all I've got to do it deliver this notice—" he said, still looking around. "Got the place fixed up real nice, don't you?"

Gus smiled. "It's my home. A man likes to live in a nice place. In a hurry?"

The clerk seemed to be troubled by something in what Gus had said. Then he looked up suddenly, obviously just realizing he'd been asked a direct question. "Huh?"

"You're not in any hurry, are you? Come on in; have a beer. Nobody's expected to be a ball of fire on a spring afternoon."

The clerk grinned uneasily. "No . . . nope, guess not." He brightened. "O.K.! Don't mind if I do."

Gus ushered him into the house, grinning with pleasure. Nobody'd seen the inside of the place since he'd fixed it up; the clerk was the first visitor he'd had since moving in. There weren't even any delivery men; Boonesboro was so small you had to drive in for your own shopping. There wasn't any mail carrier service, of course—not that Gus ever received any mail.

He showed the clerk into the living room. "Have a seat. I'll be right back." He went quickly out to the kitchen, took some beer out of the cooler, loaded a tray with glasses, a bowl of chips and pretzels, and the beer, and carried it out.

The clerk was up, looking around the library that covered two of the living room walls.

Looking at his expression, Gus realized with genuine regret that the man wasn't the kind to doubt whether an obvious clod like Kusevic had read any of this stuff. A man like that could still be talked to, once the original misconceptions were knocked down. No, the clerk was too plainly mystified that a grown man would fool with books. Particularly a man like Gus; now, one of these kids that messed with college politics, that was something else. But a grown man oughtn't to act like that.

Gus saw it had been a mistake to expect anything of the clerk. He should have known better, whether he was hungry for company or not. He'd *always* been hungry for company, and it was time he realized, once and for all, that he just plain wasn't going to find any.

He set the tray down on the table, uncapped a beer quickly, and handed it to the man.

"Thanks," the clerk mumbled. He took a swallow, sighed loudly, and wiped his mouth with the back of his hand. He looked around the room again. "Cost you a lot to have all this put in?"

Gus shrugged. "Did most of it myself. Built the shelves and furniture; stuff like that. Some of the paintings I had to buy, and the books and records."

The clerk grunted. He seemed to be considerably ill at ease, probably because of the notice he'd brought, whatever it was. Gus found himself wondering what it could possibly be, but, now that he'd made the mistake of giving the man a beer, he had to wait politely until it was finished before he could ask.

He went over to the TV set. "Baseball fan?" he asked the clerk.

"Sure!"

"Giants-Kodiaks ought to be on." He switched the set on and pulled up a hassock, sitting on it so as not to get one of the chairs dirty. The clerk wandered over and stood looking at the screen, taking slow swallows of his beer.

The second game had started, and Halsey's familiar figure appeared on the screen as the set warmed up. The lithe young lefthander was throwing with his usual boneless motion, apparently not working hard at all, but the ball was whipping past the batters with a sizzle that the home plate microphone was picking up clearly.

Gus nodded toward Halsey. "He's quite a pitcher, isn't he?"

The clerk shrugged. "Guess so. Walker's their best man, though."

Gus sighed as he realized he'd forgotten himself again. The clerk wouldn't pay much attention to Halsey, naturally.

But he was getting a little irritated at the man, with his typical preconceptions of what was proper and what wasn't, of who had a right to grow roses and who didn't.

"Offhand," Gus said to the clerk, "could you tell me what Halsey's record was, last year?"

The clerk shrugged. "Couldn't tell you. Wasn't bad—I remember that much. 13-7, something like that."

Gus nodded to himself. "Uh-huh. How'd Walker do?"

"Walker! Why, man, Walker just won something like

twenty-five games, that's all. And three no-hitters. How'd Walker do? Huh!"

Gus shook his head. "Walker's a good pitcher, all right—but he didn't pitch any no-hitters. And he only won eighteen games."

The clerk wrinkled his forehead. He opened his mouth to argue and then stopped. He looked like a sure-thing better who'd just realized that his memory had played him a trick.

"Say—I think you're right! Huh! Now what the Sam Hill made me think Walker was the guy? And you know something—I've been talking about him all winter, and nobody once called me wrong?" The clerk scratched his head. "Now, *somebody* pitched them games! Who the dickens was it?" He scowled in concentration.

Gus silently watched Halsey strike out his third batter in a row, and his face wrinkled into a slow smile. Halsey was still young; just hitting his stride. He threw himself into the game with all the energy and enjoyment a man felt when he realized he was at his peak, and that, out there on the mound in the sun, he was as good as any man who ever had gone before him in this profession.

Gus wondered how soon Halsey would see the trap he'd set for himself.

Because it wasn't a contest. Not for Halsey. For Christy Mathewson, it had been a contest. For Lefty Grove and Dizzy Dean, for Bob Feller and Slat Gould, it had been a contest. But for Halsey it was just a complicated form of solitaire that always came out right.

Pretty soon, Halsey'd realize that you can't handicap yourself at solitaire. If you knew where all the cards are; if you knew that unless you deliberately cheated against yourself, you couldn't help but win—what good was it? One of these days, Halsey'd realize there wasn't a game on Earth he couldn't beat; whether it was a physical contest, organized and formally recognized as a game, or whether it was the billion-triggered pinball machine called Society.

What then, Halsey? What then? And if you find out, please, in the name of whatever kind of brotherhood we share, let me know.

The clerk grunted. "Well, it don't matter, I guess. I can always look it up in the record book at home."

Yes, you can, Gus commented silently. But you won't

notice what it says, and, if you do, you'll forget it and never realize you've forgotten.

The clerk finished his beer, set it down on the tray, and was free to remember what he'd come here for. He looked around the room again, as though the memory were a cue of some kind.

"Lots of books," he commented.

Gus nodded, watching Halsey walk out to the pitcher's mound again.

"Uh . . . you read 'em all?"

Gus shook his head.

"How about that one by the Miller fellow? I hear that's a pretty good one."

So. The clerk had a certain narrow interest in certain aspects of certain kinds of literature.

"I suppose it is," Gus answered truthfully. "I read the first three pages, once." And, having done so, he'd known how the rest of it was going to go, who would do what when, and he'd lost interest. The library had been a mistake, just one of a dozen similar experiments. If he'd wanted an academic familiarity with human literature, he could just as easily have picked it up by browsing through bookstores, rather than buying the books and doing substantially the same thing at home. He couldn't hope to extract any emotional empathies, no matter what he did.

Face it, though; rows of even useless books were better than bare wall. The trappings of culture were a bulwark of sorts, even though it was a learned culture and not a *felt* one, and meant no more to him than the culture of the Incas. Try as he might, he could never be an Inca. Nor even a Maya or an Aztec, or any kind of kin, except by the most tenuous of extensions.

But he had no culture of his own. There was the thing; the emptiness that nevertheless ached; the rootlessness, the complete absence of a place to stand and say: "This is my own."

Halsey struck out the first batter in the inning with three pitches. Then he put a slow floater precisely where the next man could get the best part of his bat on it, and did not even look up as the ball screamed out of the park. He struck out the next two men with a total of eight pitches.

Gus shook his head slowly. That was the first symp-

tom; when you didn't bother to be subtle about your handicapping any more.

The clerk held out the envelope. "Here," he said brusquely, having finally shilly-shallied his resolution up to the point of doing it despite his obvious nervousness at Gus' probable reaction.

Gus opened the envelope and read the notice. Then, just as the clerk had been doing, he looked around the room. A dark expression must have flickered over his face, because the clerk became even more hesitant. "I . . . I want you to know I regret this. I guess all of us do."

Gus nodded hastily. "Sure, sure." He stood up and looked out the front window. He smiled crookedly, looking at the top-dressing spread carefully over the painstakingly rolled lawn, which was slowly taking form on the plot where he had plowed last year and picked out pebbles, seeded and watered, shoveled topsoil, laid out flower beds. . . ah, there was no use going into that now. The whole plot, cottage and all, was condemned, and that was that.

"They're. . . they're turnin' the road into a twelve-lane freight highway," the clerk explained.

Gus nodded absently.

The clerk moved closer and dropped his voice. "Look—I was told to tell you this. Not in writin'." He sidled even closer, and actually looked around before he spoke. He laid his hand confidentially on Gus' bare forearm.

"Any price you ask for," he muttered, "is gonna be O.K., as long as you don't get too greedy. The county isn't paying this bill. Not even the state, if you get what I mean."

Gus got what he meant. Twelve-lane highways aren't built by anything but national governments.

He got more than that. National governments don't work this way unless there's a good reason.

"Highway between Hollister and Farnham?" he asked.

The clerk paled. "Don't know for sure," he muttered.

Gus smiled thinly. Let the clerk wonder how he'd guessed. It couldn't be much of a secret, anyway—not after the grade was laid out and the purpose became self-evident. Besides, the clerk wouldn't wonder very long.

A streak of complete perversity shot through Gus. He

recognized its source in his anger at losing the cottage, but there was no reason why he shouldn't allow himself to cut loose.

"What's your name?" he asked the clerk abruptly.

"Uh . . . Harry Danvers."

"Well, Harry, suppose I told you I could stop that highway, if I wanted to? Suppose I told you that no bulldozer could get near this place without breaking down, that no shovel could dig this ground, that sticks of dynamite just plain wouldn't explode if they tried to blast? Suppose I told you that if they put in the highway, it would turn soft as ice cream if I wanted it to, and run away like a river?"

"Huh?"

"Hand me your pen."

Danvers reached out mechanically and handed it to him. Gus put it between his palms and rolled it into a ball. He dropped it and caught it as it bounced up sharply from the soft, thick rug. He pulled it out between his fingers, and it returned to its cylindrical shape. He unscrewed the cap, flattened it out into a sheet between two fingers, scribbled on it, rolled it back into a cap, and, using his fingernail to draw out the ink which was now part of it, permanently inscribed Danvers' name just below the surface of the metal. Then he screwed the cap on again and handed the pen back to the country clerk. "Souvenir," he said.

The clerk looked down at it.

"Well?" Gus asked. "Aren't you curious about how I did it and what I am?"

The clerk shook his head. "Good trick. I guess you magician fellows must spend a lot of time practicing, huh? Can't say I could see myself spendin' that much working time on a hobby."

Gus nodded. "That's a good, sound, practical point of view," he said. Particularly when all of us automatically put out a field that damps curiosity, he thought. What point of view *could* you have?

He looked over the clerk's shoulder at the lawn, and one side of his mouth twisted sadly.

Only God can make a tree, he thought, looking at the shrubs and flower beds. Should we all, then, look for our challenge in landscape gardening? Should we become the

gardeners of the rich humans in the expensive houses, driving up in our old, rusty trucks, oiling our lawnmowers, kneeling on the humans' lawns with our clipping shears, coming to the kitchen door to ask for a drink of water on a hot summer day?

The highway. Yes, he could stop the highway. Or make it go around him. There was no way of stopping the curiosity damper, no more than there was a way of willing his heart to stop, but it could be stepped up. He could force his mind to labor near overload, and no one would ever even *see* the cottage, the lawn, the rose arbor, or the battered old man, drinking his beer. Or rather, seeing them, would pay them absolutely no attention.

But the first time he went into town, or when he died, the field would be off, and then what? The curiosity, then investigation, then, perhaps a fragment of theory here or there to be fitted to another somewhere else. And then what? Pogrom?

He shook his head. The humans couldn't win, and would lose monstrously. *That* was why he couldn't leave the humans a clue. He had no taste for slaughtering sheep, and he doubted if his fellows did.

His fellows. Gus stretched his mouth. The only one he could be sure of was Halsey. There had to be others, but there was no way of finding them. They provoked no reaction from the humans; they left no trail to follow. It was only if they showed themselves, like Halsey, that they could be seen. There was, unfortunately, no private telepathic party line among them.

He wondered if Halsey hoped someone would notice him and get in touch. He wondered if Halsey even suspected there were others like himself. He wondered if anyone had noticed *him*, when Gus Kusevic's name had been in the papers occasionally.

It's the dawn of my race, he thought. The first generation—or is it, and does it matter—and I wonder where the females are.

He turned back to the clerk. "I want what I paid for the place," he said. "No more."

The clerk's eyes widened slightly, then relaxed, and he shrugged. "Suit yourself. But if it was me, I'd soak the government good."



Yes, Gus thought, you doubtless would. But I don't want to, because you simply don't take candy from babies.

So the superman packed his bags and got out of the human's way. Gus choked a silent laugh. The damping field. The damping-field. The thrice-cursed, ever-benevolent, foolproof, autonomic, protective damping field.

Evolution had, unfortunately, not yet realized that there was such a thing as human society. It produced a being with a certain modification from the human stock, thereby arriving at practical psi. In order to protect this feeble new species, whose members were so terribly sparse, it gave them the perfect camouflage.

Result: When young Augustin Kusevic was enrolled in school, it was discovered that he had no birth certificate. No hospital recalled his birth. As a matter of brutal fact, his human parents sometimes forgot his existence for days at a time.

Result: When young Gussie Kusevic tried to enter high school, it was discovered that he had never entered grammar school. No matter that he could quote teachers' names, textbooks, or classroom numbers. No matter if he could produce report cards. They were misfiled, and the anguished interviews forgotten. No one doubted his existence—people remembered the fact of his being, and the fact of his having acted and being acted upon. But only as though they had read it in some infinitely boring book.

He had no friends, no girl, no past, no present, no love. He had no place to stand. Had there been such things as ghosts, he would have found his fellowship there.

By the time of his adolescence, he had discovered an absolute lack of involvement with the human race. He studied it, because it was the salient feature of his environment. He did not live with it. It said nothing to him that was of personal value; its motivations, morals, manners and morale did not find responsive reactions in him. And his, of course, made absolutely no impression on it.

The life of the peasant of ancient Babylon is of interest to only a few historical anthropologists, none of whom actually want to *be* Babylonian peasants.

Having solved the human social equation from his dispassionate viewpoint, and caring no more than the naturalist who finds that deer are extremely fond of green

aspen leaves, he plunged into physical release. He discovered the thrill of picking fights and winning them; of *making* somebody pay attention to him by smashing his nose.

He might have become a permanent fixture on the Manhattan docks, if another longshoreman hadn't slashed him with a carton knife. The cultural demand on him had been plain. He'd had to kill the man.

That had been the end of unregulated personal combat. He discovered, not to his horror but to his disgust, that he could get away with murder. No investigation had been made; no search was attempted.

So that had been the end of that, but it had led him to the only possible evasion of the trap to which he had been born. Intellectual competition being meaningless, organized sports became the only answer. Simultaneously regulating his efforts and annotating them under a mound of journalistic record-keeping, they furnished the first official continuity his life had ever known. People still forgot his accomplishments, but when they turned to the records, his name was undeniably there. A dossier can be misfiled. School records can disappear. But something more than a damping field was required to shunt aside the mountain of news copy and statistics that drags, ball-like, at the ankle of even the mediocre athlete.

It seemed to Gus—and he thought of it a great deal—that this chain of progression was inevitable for any male of his kind. When, three years ago, he had discovered Halsey, his hypothesis was bolstered. But what good was Halsey to another male? To hold mutual consolation sessions with? He had no intention of ever contacting the man.

The clerk cleared his throat. Gus jerked his head around to look at him, startled. He'd forgotten him.

"Well, guess I'll be going. Remember, you've only got two months."

Gus gestured noncommittally. The man had delivered his message. Why didn't he acknowledge he'd served his purpose, and go?

Gus smiled ruefully. What purpose did *homo nondescriptus* serve, and where was he going? Halsey was already walking downhill along the well-marked trail. *Were* there others? If so, then they were in another rut, some-

where, and not even the tops of their heads showed. He and his kind could recognize each other only by an elaborate process of elimination; they had to watch for the people no one noticed.

He opened the door for the clerk, saw the road, and found his thoughts back with the highway.

The highway would run from Hollister, which was a railroad junction, to the Air Force Base at Farnham, where his calculations in sociomathematics had long ago predicted the first starship would be constructed and launched. The trucks would rumble up the highway, feeding the open maw with men and material.

He cleaned his lips. Up there in space, somewhere; somewhere outside the Solar System, was another race. The imprint of their visits here was plain. The humans would encounter them, and again he could predict the result; the humans would win.

Gus Kusevic could not go along to investigate the challenges that he doubted lay among the stars. Even with scrapbooks full of notices and clippings, he had barely made his career penetrate the public consciousness. Halsey, who had exuberantly broken every baseball record in the books, was known as a "pretty fair country pitcher."

What credentials could he present with his application to the Air Force? Who would remember them the next day if he had any? What would become of the records of his inoculations, his physical check-ups, his training courses? Who would remember to reserve a bunk for him, or stow supplies for him, or add his consumption to the total when the time came to allow for oxygen?

Stow away? Nothing easier. But, again; who would die so he could live within the tight lattice of shipboard economy? Which sheep would he slaughter, and to what useful purpose, in the last analysis?

"Well, so long," the clerk said.

"Good-bye," Gus said.

The clerk walked down the flagstones and out to his flivver.

I think, Gus said to himself, it would have been much better for us if Evolution had been a little less protective and a little more thoughtful. An occasional pogrom

wouldn't have done us any harm. A ghetto at least keeps the courtship problem solved.

Our seed has been spilt on the ground.

Suddenly, Gus ran forward, pushed by something he didn't care to name. He looked up through the flivver's open door, and the clerk looked down apprehensively.

"Danvers, you're a sports fan," Gus said hastily, realizing his voice was too urgent; that he was startling the clerk with his intensity.

"That's right," the clerk answered, pushing himself nervously back along the seat.

"Who's heavyweight champion of the world?"

"Mike Frazier. Why?"

"Who'd he beat for the title? Who used to be champion?"

The clerk pursed his lips. "Huh! It's been years—Gee, I don't know. I don't remember. I could look it up, I guess."

Gus exhaled slowly. He half-turned and looked back toward the cottage, the lawn, the flower beds, the walk, the arbor, and the fish pond under the willow tree. "Never mind," he said, and walked back into the house while the clerk wobbled his flivver into the air.

The TV set was blaring with sound. He checked the status of the game.

It had gone quickly. Halsey had pitched a one-hitter so far, and the Giants' pitcher had done almost as well. The score was tied at 1-1, the Giants were at bat, and it was the last out in the ninth inning. The camera boomed in on Halsey's face.

Halsey looked at the batter with complete disinterest in his eyes, wound up, and threw the home-run ball.

# DELEND A EST

---

BY POUL ANDERSON (1926- )

THE MAGAZINE OF FANTASY AND SCIENCE FICTION  
DECEMBER

*The title of this fine story derives from the words delenda est Carthago, or "Carthage must be destroyed," the cry of Cato the Elder who could not forget that Carthage had been the greatest threat facing the Empire in its rise to greatness. The story is one of Poul Anderson's excellent "Time Patrol" tales, and a classic of the alternate history subgenre and of what I call "the attempt to change the past to affect the present" story. And it contains one of the greatest first sentences in the history of science fiction.*

1955 also saw the publication of Poul's underrated novel **NO WORLD OF THEIR OWN**, a book that in my view always suffered because it followed his great 1954 novel **BRAIN WAVE**. (MHG)

*I love alternate history stories, but I'm not going to talk about that. I want to discuss the fact that one of the leading characters is a "Venusian."*

*To begin with "Venusian" is not the word. You don't speak of a "Marsian" or a "Jupiterian." You derive the inhabitant from the Latin genitive form of Venus, you speak of a "Venerian." I'm sure that Poul knows this as well as I do, if not better, but "Venerian" has evil associations because of "venereal" (also from the genitive form of Venus.)*

*Then, too, this story appeared in 1955, and may have been written in 1954. It's about the last year that anyone as knowledgeable in science as Poul is could speak of a "Venusian" or, as he does at one point, of "the Jewish colonies on Venus." Venus was on the very point of being*

*discovered to be nearly red-hot all over its surface, far too hot for even the cleverest Jews to colonize.*

*Mind you, in my own LUCKY STARR AND THE OCEANS OF VENUS I had Earthmen living on Venus, too. That was published in 1954. (Stupid astronomers! They ruined a world for us.) IA*

*The hunting is good in Europe 40,000 years ago, and the winter sports are unexcelled anywhen. So the Time Patrol, always solicitous for its highly trained personnel, maintains a lodge in the Pleistocene Pyrenees.*

Agent Unattached Manse Everard (American, mid-Twentieth A.D.) stood on the glassed-in veranda and looked across ice-blue distances, toward the northern slopes where the mountains fell off into woodland, marsh and tundra. He was a big man, fairly young, with heavy homely features that had once encountered a German rifle butt and never quite straightened out again, gray eyes, and a brown crew cut. He wore loose green trousers and tunic of Twenty-third-Century insulsynth, boots handmade by a Nineteenth-Century French-Canadian, and smoked a foul old briar of indeterminate origin. There was a vague restlessness about him, and he ignored the noise from within, where half a dozen agents were drinking and talking and playing the piano.

A Cro-Magnon guide went by across the snow-covered yard, a tall handsome fellow dressed rather like an Eskimo (why had romance never credited paleolithic man with enough sense to wear jacket, pants, and footgear in a glacial period?), his face painted, one of the steel knives which had hired him at his belt. The Patrol could act quite freely, this far back in time; there was no danger of upsetting the past, for the metal would rust away and the strangers be forgotten in a few centuries. The main nuisance was that female agents from the more libertine periods were always having affairs with the native hunters.

Piet van Sarawak (Dutch-Indonesian-Venusian, early Twenty-Fourth A.D.), a slim dark young man with good looks and a smooth technique that gave the guides some stiff competition, joined Everard, and they stood for a moment in companionable silence. He was also Unattached, on call to help out in any milieu, and had worked with the American before. They had taken their vacation together.

He spoke first, in Temporal, the synthetic language of the Patrol. "I hear they've spotted a few mammoth near Toulouse." The city would not be built for a long time, but habit was powerful.

"I've got one," said Everard impatiently. "I've also been skiing and mountain climbing and watched the native dances."

Van Sarawak nodded, took out a cigarette, and puffed it into lighting. The bones stood out in his lean brown face as he sucked in the smoke. "A pleasant interlude," he agreed, "but after a time the outdoor life begins to pall."

There were still two weeks of their furlough left. In theory, since he could return almost to the moment of departure, an agent could take indefinite vacations; but actually he was supposed to devote a certain percentage of his probable lifetime to the job. (They never told you when you were scheduled to die—it wouldn't have been certain anyhow, time being mutable. One perquisite of an agent's office was the longevity treatment of the Daneelians, *ca.* one million A.D., the supermen who were the shadowy chiefs of the Patrol.)

"What I would enjoy," continued van Sarawak, "is some bright lights, music, girls who've never heard of time travel—"

"Done!" said Everard.

"Augustan Rome?" asked the other eagerly. "I've never been there. I could get a hypno on language and customs here."

Everard shook his head. "It's overrated. Unless we want to go 'way upstairs, the most glorious decadence available is right in my own milieu, say New York. If you know the right phone numbers, and I do."

Van Sarawak chuckled. "I know a few places in my own sector," he replied, "but by and large, a pioneer society has little use for the finer arts of amusement. Very good, let's be off to New York, in—when?"

"In 1955. My public *persona* is established there already."

They grinned at each other and went off to pack. Everard had foresightedly brought along some mid-Twentieth garments in his friend's size.

Throwing clothes and razor into a small handbag, the American wondered if he could keep up with van Sarawak.

He had never been a high-powered roisterer, and would hardly have known how to buckle a swash anywhere in space-time. A good book, a bull session, a case of beer, that was about his speed. But even the soberest of men must kick over the traces occasionally.

Briefly, he reflected on all he had seen and done. Sometimes it left him with a dreamlike feeling—that it should have happened to *him*, plain Manse Everard, engineer and ex-soldier; that his ostensible few months' work for the Engineering Studies Company should only have been a blind for a total of years' wandering through time.

Travel into the past involves an infinite discontinuity; it was the discovery of such a principle which made the travel possible in 19352 A.D. But that same discontinuity in the conservation-of-energy law permitted altering history. Not very easily, there were too many factors, the plenum tended to "return" to its "original" shape. But it could be done, and the man who changed the past which had produced him, though unaffected himself, wiped out the entire future. It had never even *been*; something else existed, another train of events. To protect themselves, the Daneelians had recruited the Patrol from all ages, a giant secret organization to police the time lanes. It gave assistance to legitimate traders, scientists, and tourists—that was its main function in practice; but always there was the watching for signs which meant that some mad or ambitious or careless traveler was tampering with a key event in space-time.

If it ever happened, if anyone ever got away with it . . . The room was comfortably heated, but Everard shivered. He and all his world would vanish, would not have existed at all. Language and logic broke down in the face of the paradox.

He dismissed the thought and went to join Piet van Sarawak.

Their little two-place scooter was waiting in the garage. It looked vaguely like a motorcycle mounted on skids, and an antigravity unit made it capable of flight. But the controls could be set for any place on Earth and any moment of time.

*"Après de ma blonde  
Qu'il fait bon, fait bon, fait bon,*



*Auprès de ma blonde  
Qu'il fait bon dormir!"*

Van Sarawak sang it aloud, his breath steaming from him in the frosty air, as he hopped onto the rear saddle. Everard laughed. "Down, boy!"

"Oh, come now," warbled the younger man. "It is a beautiful continuum, a gay and gorgeous cosmos. Hurry up this machine."

Everard was not so sure; he had seen enough human misery, in all the ages. You got case-hardened after a while, but down underneath, when a peasant stared at you with sick brutalized eyes, or a soldier screamed with a pike through him or a city went up in radioactive flame, something wept. He could understand the fanatics who had tried to write a new history. It was only that their work was so unlikely to make anything better. . . .

He set the controls for the Engineering Studies warehouse, a good confidential place to emerge. Thereafter they'd go to his apartment, and then the fun could start.

"I trust you've said good-bye to all your lady friends here," he murmured.

"Oh, most gallantly, I assure you," answered van Sarawak. "Come along there. You're as slow as molasses on Pluto. For your information, this vehicle does not have to be rowed home."

Everard shrugged and threw the main switch. The garage blinked out of sight. But the warehouse did not appear around them.

For a moment, pure shock held them unstirring.

The scene registered in bits and pieces. They had materialized a few inches above ground level—only later did Everard think what would have happened if they'd come out in a solid object—and hit the pavement with a teeth-rattling bump. They were in some kind of square, a fountain jetting nearby. Around it, streets led off between buildings six to ten stories high, concrete, wildly painted and ornamented. There were automobiles, big clumsy-looking things of no recognizable type, and a crowd of people.

"Ye gods!" Everard glared at the meters. The scooter had landed them in lower Manhattan, 23 October 1955,

at 11:30 A.M. There was a blustery wind carrying dust and grime, the smell of chimneys, and—

Van Sarawak's sonic stunner jumped into his fist. The crowd was milling away from them, shouting in some babble they couldn't understand. It was a mixed lot: tall fair roundheads, with a great deal of red hair; a number of Amerinds; half-breeds in all combinations. The men wore loose colorful blouses, tartan kilts, a sort of Scotch bonnet, shoes and high stockings. Their hair was long and many favored drooping mustaches. The women had full ankle-length skirts and hair coiled under hooded cloaks. Both sexes went in for jewelry, massive bracelets and necklaces.

"What happened?" whispered the Venusian. "Where are we?"

Everard sat rigid. His mind clicked over, whirling through all the eras he had known or read about. Industrial culture—those looked like steam cars, but why the sharp prows and figureheads?—coal-burning—post-nuclear Reconstruction? No, they hadn't worn kilts then, and they still spoke English—

It didn't fit. There was no such milieu recorded!

"We're getting out of here!"

His hands were on the controls when the big man jumped him. They went over on the pavement in a rage of fists and feet. Van Sarawak fired and sent someone else down unconscious; then he was seized from behind. The mob piled on top of them both, and things became hazy.

Everard had a confused impression of men in shining coppery breastplates and helmets, who shoved a billy-swinging way through the riot. He was fished out and supported while handcuffs were snapped on his wrists. Then he and van Sarawak were searched and hustled off to a big vehicle. The Black Maria is much the same in all times.

He didn't come out of it till they were in a damp and chilly cell with an iron-barred door.

"Name of a flame!" The Venusian slumped on a wooden cot and put his face in his hands.

Everard stood at the door looking out. All he could see was a narrow concrete hall and the cell across it. The

map of Ireland stared cheerfully through those bars and called something unintelligible.

"What's happened?" Van Sarawak's slim body shuddered.

"I don't know," said Everard very slowly. "I just don't know. That machine was supposed to be foolproof, but maybe we're bigger fools than they allowed for."

"There's no such place as this," said van Sarawak desperately. "A dream?" He pinched himself and lifted a rueful smile. His lip was cut and swelling and he had the start of a gorgeous shiner. "Logically, my friend, a pinch is no test of reality, but it has a certain reassuring effect."

"I wish it didn't," said Everard.

He grabbed the rails, and the chain between his wrists rattled thinly. "Could the controls have been off, in spite of everything? Is there any city, anywhere on Earth—because I'm damned sure this is Earth, at least—any city, however obscure, which was ever like this?"

"Not to my knowledge," whispered van Sarawak.

Everard hung onto his sanity and rallied all the mental training the Patrol had ever given him. That included total recall . . . and he had studied history, even the history of ages he had never seen, with a thoroughness that should have earned him several Ph.D.'s.

"No," he said at last. "Kilted brachycephalic whites, mixed up with the Indians and using steam-driven automobiles, haven't happened."

"Coordinator Stantel V," said van Sarawak faintly. "Thirty-eighth century, the Great Experimenter—colonies reproducing past societies—"

"Not any like this," said Everard.

The truth was growing in him like a cancer, and he would have traded his soul to know otherwise. It took all the will and strength he had to keep from screaming and bashing his brains out against the wall.

"We'll have to see," he said in a flat tone.

A policeman—Everard supposed they were in the hands of the law—brought them a meal and tried to talk to them. Van Sarawak said the language sounded Celtic, but he couldn't make out more than a few words. The meal wasn't bad.

Toward evening, they were led off to a washroom and got cleaned up under official guns. Everard studied the

weapons: eight-shot revolvers and long-barreled rifles. The facilities and the firearms, as well as the smell, suggested a technology roughly equivalent to the Nineteenth Century. There were gas lights, and Everard noticed that the brackets were cast in an elaborate intertwined pattern of vines and snakes.

On the way back, he spied a couple of signs on the walls. The script was obviously Semitic, but though van Sarawak had some knowledge of Hebrew through dealing with the Jewish colonies on Venus, he couldn't read it.

Locked in again, they saw the other prisoners led off to do their own washing—a surprisingly merry crowd of bums, toughs, and drunks. "Seems we get special treatment," remarked van Sarawak.

"Hardly astonishing," said Everard. "What would you do with total strangers who appeared out of nowhere and used unheard-of weapons?"

Van Sarawak's face turned to him with an unaccustomed grimness. "Are you thinking what I am thinking?" he asked.

"Probably."

The Venusian's mouth twisted, and horror rode his voice: "Another time line. Somebody *has* managed to change history."

Everard nodded. There was nothing else to do.

They spent an unhappy night. It would have been a boon to sleep, but the other cells were too noisy. Discipline seemed to be lax here. Also, there were bedbugs.

After a bleary breakfast, Everard and van Sarawak were allowed to wash again and shave. Then a ten-man guard marched them into an office and planted itself around the walls.

They sat down before a desk and waited. It was some time till the big wheels showed up. There were two: a white-haired, ruddy-cheeked man in cuirass and green tunic, presumably the chief of police; and a lean, hard-faced half-breed, gray-haired but black-mustached, wearing a blue tunic, a tam o'shanter, and insignia of rank—a golden bull's head. He would have had a certain hawklike dignity had it not been for the skinny hairy legs beneath his kilt. He was followed by younger men, armed and uniformed, who took their places behind him as he sat down.

Everard leaned over and whispered: "The military, I'll bet. We seem to be of interest."

Van Sarawak nodded sickly.

The police chief cleared his throat with conscious importance and said something to the—general? The latter turned impatiently and addressed himself to the prisoners. He barked his words out with a clarity that helped Everard get the phonemes, but with a manner that was not exactly reassuring.

Somewhere along the line, communication would have to be established. Everard pointed to himself. "Manse Everard," he said. Van Sarawak followed the lead and introduced himself similarly.

The general started and went into a huddle with the chief. Turning back, he snapped: "*Yrn Cimperland?*"

"No spikka da Inglees," said Everard.

"*Gothland? Svea? Nairoin Teutonach?*"

"Those names—if they are names—they sound a little Germanic, don't they?" muttered van Sarawak.

"So do our names, come to think of it," answered Everard tautly. "Maybe they think we're Germans." To the general: "*Sprechen Sie deutsch?*" Blankness rewarded him. "*Taler ni svensk? Nederlands? Dönsk tunga? Parlez-vous français? Goddammit, ¿habla usted español?*"

The police chief cleared his throat again and pointed to himself. "Cadwallader Mac Barca," he said. The general hight Cynyth ap Ceorn.

"Celtic, all right," said Everard. Sweat prickled under his arms. "But just to make sure—" He pointed inquiringly at a few other men, being rewarded with monickers like Hamilcar ap Angus, Asshur yr Cathlann, and Finn O'Carthia. "No . . . there's a distinct Semitic element here too. That fits in with their alphabet—"

Van Sarawak's mouth was dry. "Try Classical languages," he urged harshly. "Maybe we can find out where this time went awry."

"*Loquerisne latine?*" that drew a blank. "Ἑλληνίξες?"

General ap Ceorn started, blew out his mustache, and narrowed his eyes. "*Hellenach?*" he snapped. "*Yrn Parthia?*"

Everard shook his head. "They've at least heard of Greek," he said slowly. He tried a few more words, but no one knew the tongue.

Ap Ceorn growled something and spoke to one of his men, who bowed and went out. There was a long silence.

Everard found himself losing personal fear. He was in a bad spot, yes, and might not live very long; but anything that happened to him was ridiculously insignificant compared to what had been done to the entire world.

God in Heaven! To the universe!

He couldn't grasp it. Sharp in his mind rose the land he knew, broad plains and tall mountains and prideful cities. There was the grave image of his father, and yet he remembered being a small child and lifted up skyward while his father laughed beneath him. And his mother—they had a good life together, those two.

There had been a girl he knew in college, the sweetest little wench a man could ever have been privileged to walk in the rain with; and there was Bernie Aaronson, the long nights of beer and smoke and talk; Phil Brackney, who had picked him out of the mud in France when the machine guns were raking a ruined field; Charlie and Mary Whitcomb, high tea and a low little fire in Victoria's London; a dog he had once had; the austere cantos of Dante and the ringing thunder of Shakespeare; the glory which was York Minster and the Golden Gate Bridge—Christ, a man's life, and the lives of who know how many billions of human creatures, toiling and suffering and laughing and going down into dust to leave their sons behind them—*It had never been!*

He shook his head, dazed with grief, and sat devoid of real understanding.

The soldier came back with a map and spread it out on the desk. Ap Ceorn gestured curtly, and Everard and van Sarawak bent over it.

Yes . . . Earth, a Mercator projection, though eidetic memory showed that the mapping was rather crude. The continents and islands were there in bright colors, but the nations were something else.

"Can you read those names, Van?"

"I can make a guess, on the basis of the Hebraic alphabet," said the Venusian. He read out the alien words, filling in the gaps of his knowledge with what sounded logical.

North America down to about Colombia was Ynys yr Afallon, seemingly one country divided into states. South America was a big realm, Huy Braseal, with some smaller

countries whose names looked Indian. Australasia, Indonesia, Borneo, Burma, eastern India and a good deal of the Pacific belonged to Hinduraj. Afghanistan and the rest of India were Punjab. Han included China, Korea, Japan, and eastern Siberia. Littorn owned the rest of Russia and reached well into Europe. The British Isles were Brittys, France and the Low Countries Gallis, the Iberian peninsula Celtan. Central Europe and the Balkans were divided into many small states, some of which had Hunnish-looking names. Switzerland and Austria made up Helveti; Italy was Cimberland; the Scandinavian peninsula was split down the middle, Svea in the north and Gothland in the south. North Africa looked like a confederacy, reaching from Senegal to Suez and nearly to the equator under the name of Carthagalann; the southern continent was partitioned among small countries, many of which had purely African titles. The Near East held Parthia and Arabia.

Van Sarawak looked up. There were tears in his eyes.

Ap Ceorn snarled a question and waved his finger about. He wanted to know where they were from.

Everard shrugged and pointed skyward. The one thing he could not admit was the truth. He and van Sarawak had agreed to claim they were from some other planet, since this world hardly had space travel.

Ap Ceorn spoke to the chief, who nodded and replied. The prisoners were returned to their cell.

"And now what?" Van Sarawak slumped on his cot and stared at the floor.

"We play along," said Everard grayly. "We do anything to get at our scooter and escape. Once we're free, we can take stock."

"But what happened?"

"I don't know, I tell you! Offhand it looks as if something upset the Roman Empire and the Celts took over, but I couldn't say what it was." Everard prowled the room. There was a bitter determination growing in him.

"Remember your basic theory," he said. "Events are the result of a complex. That's why it's so hard to change history. If I went back to, say, the Middle Ages, and shot one of FDR's Dutch forebears, he'd still be born in the Twentieth Century—because he and his genes resulted from the entire world of his ancestors, and there'd have

been compensation. The first case I ever worked on was an attempt to alter things in the Fifth Century; we spotted evidence of it in the Twentieth, and went back and stopped the scheme.

"But every so often, there must be a really key event. Only with hindsight can we tell what it was, but some one happening was a nexus of so many world lines that its outcome was decisive for the whole future.

"Somehow, for some reason, somebody has ripped up one of those events back in the past."

"No more Hesperus City," whispered van Sarawak. "No more sitting by the canals in the blue twilight, no more Aphrodite vintages, no more—did you know I had a sister on Venus?"

"Shut up!" Everard almost shouted it. "I know. What counts is what to do."

"Look," he went on after a moment, "the Patrol and the Daneelians are wiped out. But such of the Patrol offices and resorts as antedate the switchpoint haven't been affected. There must be a few hundred agents we can rally."

"If we can get out of here."

"We can find that key event and stop whatever interference there was with it. We've got to!"

"A pleasant thought," mumbled van Sarawak, "but—"

Feet tramped outside, and a key clicked in the lock. The prisoners backed away. Then, all at once, van Sarawak was bowing and beaming and spilling gallantries. Even Everard had to gape.

The girl who entered in front of three soldiers was a knockout. She was tall, with a sweep of rusty-red hair past her shoulders to the slim waist; her eyes were green and alight, her face came from all the Irish colleens who had ever lived, the long white dress was snug around a figure meant to stand on the walls of Troy. Everard noticed vaguely that this time line used cosmetics, but she had small need of them. He paid no attention to the gold and amber of her jewelry, or to the guns behind her.

She smiled, a little timidly, and spoke: "Can you understand me? It was thought you might know Greek—"

The language was classical rather than modern. Everard, who had once had a job in Alexandrine times, could follow it through her accent if he paid close heed—which was inevitable anyway.



"Indeed I do," he replied, his words stumbling over each other.

"What are you snakkering?" demanded van Sarawak.

"Ancient Greek," said Everard.

"It would be," mourned van Sarawak. His despair seemed to have vanished, and his eyes bugged.

Everard introduced himself and his companion. The girl said her name was Deirdre Mac Morn. "Oh, no," groaned van Sarawak. "This is too much. Manse, you've got to teach me Greek, and fast."

"Shut up," said Everard. "This is serious business."

"Well, but why should you have all the pleasure—"

Everard ignored him and invited the girl to sit down. He joined her on a cot, while the other Patrolman hovered unhappily close. The guards kept their weapons ready.

"Is Greek still a living language?" asked Everard.

"Only in Parthia, and there it is most corrupt," said Deirdre. "I am a Classical scholar, among other things. *Saorann* ap Ceorn is my uncle, so he asked me to see if I could talk with you. There are not many in Afallon who know the Attic tongue."

"Well. . ." Everard suppressed a silly grin. "I am most grateful to your uncle."

Her eyes rested gravely on him. "Where are you from? And how does it happen that you speak only Greek, of all known languages?"

"I speak Latin too."

"Latin?" she frowned briefly. "Oh, yes, the Roman speech, was it not? I'm afraid you'll find no one who knows much about it."

"Greek will do," said Everard.

"But you have not told me whence you came," she insisted.

Everard shrugged. "We've not been treated very courteously," he hinted.

"Oh . . . I'm sorry." It seemed genuine. "But our people are so excitable—especially now, with the international situation what it is. And when you two appeared out of thin air—"

Everard nodded grimly. The international situation? That had a familiar ring. "What do you mean?" he inquired.

"Oh, surely . . . of course you know. With Huy Braseal

and Hinduraj about to go to war, and all of us wondering what will happen— It is not easy to be a small power.”

“A small power? But I saw a map, and Afallon looked big enough to me.”

“We wore ourselves out two hundred years ago, in the great war with Littorn. Now none of our confederated states can agree on a single policy.” Deirdre looked directly into his eyes. “What is this ignorance of yours?”

Everard swallowed and said: “We’re from another world.”

“What?”

“Yes. A . . . planet of Sirius.”

“But Sirius is a star!”

“Of course.”

“How can a star have planets?”

“How— But it does! A star is a sun like—”

Deirdre shrank back and made a sign with her finger. “The Great Baal aid us,” she whispered. “Either you are mad, or— The stars are mounted in a crystal sphere.”

*Oh, no!* Everard asked slowly: “What of the planets you can see—Mars and Venus and—”

“I know not those names. If you mean Molosh, Ashtoreth, and the rest, of course they are worlds like ours. One holds the spirits of the dead, one is the home of witches, one—”

*All this and steam cars too.* Everard smiled shakily. “If you’ll not believe me, then what do you think?”

Deirdre regarded him with large eyes. “I think you must be sorcerers,” she said.

There was no answer to that. Everard asked a few questions, but learned little more than that this city was Catuvellaunan, a trading and manufacturing center; Deirdre estimated its population at two million, and that of all Afallon at fifty millions, but it was only a guess—they didn’t take censuses in this world.

The prisoners’ fate was also indeterminate. Their machine and other possessions had been sequestered by the military, but nobody dared to monkey with them, and treatment of the owners was being hotly debated. Everard got the impression that all government, including the leadership of the armed forces, was a sloppy process of individualistic wrangling. Afallon itself was the loosest of confederacies, built out of former nations—Brittic colonies and Indians who had adopted white culture—all

jealous of their rights. The old Mayan Empire, destroyed in a war with Texas (Tehannach) and annexed, had not forgotten its time of glory, and sent the most rambunctious delegates of all to the Council of Suffetes.

The Mayans wanted an alliance with Huy Braseal, perhaps out of friendship for fellow Indians. The West Coast states, fearful of Hinduraj, were toadies of the Southeast Asian empire. The Middle West—of course—was isolationist, and the Eastern states were torn every which way but inclined to follow the lead of Brittys.

When he gathered that slavery existed here, though not on racial lines, Everard wondered briefly if the guilty time travelers might not have been Dixiecrats.

Enough! He had his own and Van's necks to think about. "We are from Sirius," he declared loftily. "Your ideas about the stars are mistaken. We came as peaceful explorers, and if we are molested there will be others of our kind to take vengeance."

Deirdre looked so unhappy that he felt conscience-stricken. "Will you spare the children?" she whispered. "They had nothing to do with it." Everard could imagine the frightful vision in her head, helpless captives led off in chains to the slave markets of a world of witches.

"There need be no trouble at all if we are released and our property returned," he said.

"I shall speak to my uncle," she promised, "but even if I can sway him, he is only one on the Council. The thought of what your weapons could mean if we had them has driven men mad."

She rose. Everard clasped her hands, they lay warm and soft in his, and smiled crookedly at her. "Buck up, kid," he said in English. She shivered and made the hex sign again.

"Well," said van Sarawak when they were alone, "what did you find out?" After being told, he stroked his chin and murmured thoughtfully: "That was one sweet little collection of sinusoids. There could be worse worlds than this."

"Or better," said Everard bleakly. "They don't have atomic bombs, but neither do they have penicillin. It's not our job to play God."

"No . . . no, I suppose not." the Venusian sighed.

They spent a restless day. Night had fallen when lanterns glimmered in the corridor and a military guard

unlocked the cell. The prisoners' handcuffs were removed, and they were led silently to a rear exit. A car waited, with another for escort, and the whole troop drove wordlessly off.

Catuvellaunan did not have outdoor lighting, and there wasn't much night traffic. Somehow, that made the sprawling city unreal in the dark. Everard leaned back and concentrated on the mechanics of his vehicle. Steam-powered, as he had guessed, burning powdered coal, rubber-tired wheels, a sleek body with a sharp nose and a serpent figurehead; the whole simple to operate but not too well designed. Apparently this world had gradually developed a rule-of-thumb mechanics, but no systematic science worth mentioning.

They crossed a clumsy iron bridge to Long Island, here as at home a residential section for the well-to-do. Their speed was high despite the dimness of their oil-lamp headlights, and twice they came near having an accident—no traffic signals, and seemingly no drivers who did not hold caution in contempt.

Government and traffic . . . hm. It all looked French, somehow, and even in Everard's own Twentieth Century France was largely Celtic. He was no respecter of windy theories about inborn racial traits, but there was something to be said for traditional attitudes so ancient that they were unconsciously accepted. A Western world in which the Celts had become dominant, the Germanic peoples reduced to two small outposts . . . Yes, look at the Ireland of home; or recall how tribal politics had queered Vercingetorix's revolt. . . . But what about Littorn? With a minute? In *his* early Middle Ages, Lithuania had been a powerful state; it had held off Germans, Poles, and Russians alike for a long time, and hadn't even taken Christianity till the Fifteenth Century. Without German competition, Lithuania might very well have advanced eastward—

In spite of the Celtic political instability, this was a world of large states, fewer separate nations than Everard's. That argued an older society. If his own Western civilization had developed out of the decaying Roman Empire about, say 600 A.D., the Celts in this world must have taken over earlier than that.

Everard was beginning to realize what had happened to Rome. . . .

\* \* \*

The cars drew up before an ornamental gate set in a long stone wall. There was an interchange with two armed guards wearing the livery of a private estate and the thin steel collars of slaves. The gate was opened, and the cars went along a graveled driveway between trees and lawns and hedgerows. At the far end, almost on the beach, stood a house. Everard and van Sarawak were gestured out and led toward it.

It was a rambling wooden structure. Gas lamps on the porch showed it painted in gaudy stripes; the gables and beam-ends were carved into dragon heads. Behind it murmured the sea, and there was enough starlight for Everard to make out a ship standing in close—presumably a freighter, with a tall smokestack and a figurehead.

Light glowed through the windows. A slave butler admitted the party. The interior was paneled in dark wood, also carved, the floors thickly carpeted. At the end of the hall there was a living room with overstuffed furniture, several paintings in a stiff conventional style, and a merry blaze in a great stone fireplace.

*Saorann* Cynyth ap Ceorn sat in one chair, Deirdre in another. She laid aside a book as they entered and rose, smiling. The officer puffed a cigar and glowered. There were some words swapped, and the guards disappeared. The butler fetched in wine on a tray, and Deirdre invited the Patrolmen to sit down.

Everard sipped from his glass—the wine was an excellent Burgundy type—and asked bluntly: “Why are we here?”

Deirdre smiled, dazzlingly this time, and chuckled. “Surely you find it more pleasant than the jail.”

“Oh, yes. But I still want to know. Are we being released?”

“You are . . .” She hunted for a diplomatic answer, but there seemed to be too much frankness in her. “You are welcome here, but may not leave the estate. We had hopes you could be persuaded to help us. There would be rich reward.”

“Help? How?”

“By showing our artisans and wizards the spells to make more machine guns and weapons like your own.”

Everard sighed. It was no use trying to explain. They didn’t have the tools to make what was needed, but how

could he get that across to a folk who believed in witchcraft?

"Is this your uncle's home?" he asked.

"No," said Deirdre. "It is my own. I am the only child of my parents, who were wealthy nobles and died last year."

Ap Ceorn snapped something, and Deirdre translated with a worried frown: "The tale of your magical advent is known to all Catuvellaunan by now; and that includes the foreign spies. We hope you can remain hidden from them here."

Everard, remembering the pranks Axis and Allies had played in little neutral nations like Portugal, shivered. Men made desperate by approaching war would not be as courteous as the Afallonians.

"What is this conflict going to be about?" he inquired.

"The control of the Icenian Ocean, of course. Particularly, certain rich islands we call Yyns yr Lyonnach—" Deirdre got up in a single flowing movement and pointed out Hawaii on a globe. "You see," she went on earnestly, "as I told you, the western countries like Brittys, Gallis, and ourselves, fighting Littorn, have worn each other out. Our domains have shrunk, and the newer states like Huy Braseal and Hinduraj are now expanding and quarreling. They will draw in the lesser nations, for it is not only a clash of ambitions but of systems—the monarchy of Hinduraj and the sun-worshiping theocracy of Huy Braseal."

"What is your religion?" asked Everard.

Deirdre blinked. The question seemed almost meaningless to her. "The more educated people think that there is a Great Baal who made all the lesser gods," she answered at last, slowly. "But naturally, we pay our respects to the foreign gods too. Littorn's Perkunas and Czernebog, the Sun of the southerners, Wotan Ammon of Cimerland, and so on. They are very powerful."

"I see. . . ."

Ap Ceorn offered cigars and matches. Van Sarawak inhaled and said querulously: "Damn it, this would have to be a time line where they don't speak any language I know." He brightened. "But I'm pretty quick to learn, even without hypnos. I'll get Deirdre to teach me."

"You and me both," said Everard hastily. "But listen, Van—" He reported what had been said.

"Hm." the younger man rubbed his chin. "Not so good, eh? Of course, if they'd just let us at our scooter, we could take off at once. Why not play along with them?"

"They're not such fools," answered Everard. "They may believe in magic, but not in undiluted altruism."

"Funny . . . that they should be so backward intellectually, and still have combustion engines."

"No. It's quite understandable. That's why I asked about their religion. It's always been purely pagan; even Judaism seems to have disappeared. As Whitehead pointed out, the medieval idea of one almighty God was important to science, by inculcating the notion of lawfulness in nature. And Mumford added that the early monasteries were probably responsible for the mechanical clock—a very basic invention—because of having regular hours for prayer. Clocks seem to have come late in this world." Everard smiled wryly, but there was a twisting sadness in him. "Odd to talk that way. Whitehead and Mumford never lived. If Jesus did, his message has been lost."

"Still—"

"Just a minute." Everard turned to Deirdre. "When was Afallon discovered?"

"By white men? In the year 4827."

"Um . . . when does your reckoning start from?"

Deirdre seemed immune to further startlement. "The creation of the world—at least, the date some philosophers have given. That is 5959 years ago."

4004 B.C. . . . Yes, definitely a Semitic element in this culture. The Jews had presumably gotten their traditional date from Babylon; but Everard doubted that the Jews were the Semites in question here.

"And when was steam (*pneuma*) first used to drive engines?"

"About a thousand years ago. The great Druid Boriohme O'Fiona—"

"Never mind." Everard smoked his cigar and mulled his thoughts for a while. Then he turned back to van Sarawak.

"I'm beginning to get the picture," he said. "The Gauls were anything but the barbarians most people think. They'd learned a lot from Phoenician traders and Greek colonists, as well as from the Etruscans in Cisalpine Gaul. A very energetic and enterprising race. The Romans, on

the other hand, were a stolid lot, with few intellectual interests. There was very little technological progress in our world till the Dark Ages, when the Empire had been swept out of the way.

"In *this* history, the Romans vanished early and the Gauls got the power. They started exploring, building better ships, discovering America in the Ninth Century. But they weren't so far ahead of the Indians that those couldn't catch up . . . even be stimulated to build empires of their own, like Huy Braseal today. In the Eleventh Century, the Celts began tinkering with steam engines. They seem to have got gunpowder too, maybe from China, and to have made several other inventions; but it's all been cut-and-dry, with no basis of real science."

Van Sarawak nodded. "I suppose you're right. But what did happen to Rome?"

"I'm not sure . . . yet . . . but our key point is back there somewhere."

Everard returned to Deirdre. "This may surprise you," he said smoothly. "Our people visited this world about 2500 years ago. That's why I speak Greek but don't know what has occurred since. I would like to find out from you—I take it you're quite a scholar."

She flushed and lowered long dark lashes. "I will be glad to help as much as I can." With a sudden appeal that cut at his heart: "But will you help us in return?"

"I don't know," said Everard heavily. "I'd like to, but I don't know if we can."

*Because after all, my job is to condemn you and your entire world to death.*

When Everard was shown to his room, he discovered that local hospitality was more than generous. He was too tired and depressed to take advantage of it . . . but at least, he thought on the edge of sleep, Van's slave girl wouldn't be disappointed.

They got up early here. From his upstairs window, Everard saw guards pacing the beach, but they didn't detract from the morning's freshness. He came down with van Sarawak to breakfast, where bacon and eggs, and toast and coffee added the last incongruous note of dream. Ap Ceorn was gone back to town to confer, said Deirdre; she herself had put wistfulness aside and chattered gaily of trivia. Everard learned that she belonged to



a dramatic group which sometimes gave plays in the original Greek—hence her fluency; she liked to ride, hunt, sail, swim—“And shall we?” she asked.

“Huh?”

“Swim, of course!” Deirdre sprang from her chair on the lawn, where they had been sitting under flame-colored leaves in the wan autumn sunlight, and whirled innocently out of her clothes. Everard thought he heard a dull clunk as van Sarawak’s jaw hit the ground.

“Come!” she laughed. “Last one in is a Sassenach!”

She was already tumbling in the cold gray waves when Everard and van Sarawak shuddered their way down to the beach. The Venusian groaned. “I come from a warm planet,” he objected. “My ancestors were Indonesians—tropical birds.”

“There were some Dutchmen too, weren’t there?” grinned Everard.

“They had the sense to go Indonesia.”

“All right, stay ashore.”

“Hell! If she can do it, I can!” Van Sarawak put a toe in the water and groaned again.

Everard summoned up all the psychosomatic control he had ever learned and ran in. Deirdre threw water at him. He plunged, got hold of a slender leg, and pulled her under. They tumbled about for several minutes before running back to the house. Van Sarawak followed.

“Speak about Tantalus,” he mumbled. “The most beautiful girl in the whole continuum, and I can’t talk to her and she’s half polar bear.”

Everard stood quiet before the living-room fire, while slaves towed him dry and dressed him in the local garb. “What pattern is this?” he asked, pointing to the tartan of his kilt.

Deirdre lifted her ruddy head. “My own clan’s,” she answered. “A house guest is always taken as a clan member during his stay, even if there is a blood feud going on.” She smiled shyly. “And there is none between us, Manslach.”

It cast him back into bleakness. He remembered what his purpose was.

“I’d like to ask you about history,” he said. “It is a special interest of mine.”

She nodded, adjusted a gold fillet on her hair, and got a book from a crowded shelf. “This is the best world

history, I think. I can look up details you might wish to know."

*And tell me what I must do to destroy you.* Seldom had Everard felt himself so much a skunk.

He sat down with her on a couch. The butler wheeled in lunch, and he ate moodily.

To follow up his notion—"Did Rome and Carthage ever fight a war?"

"Yes. Two, in fact. There were allied at first, against Epirus. Then they fell out. Rome won the first war and tried to restrict Carthaginian enterprise." Her clean profile bent over the pages, like a studious child. "The second war broke out twenty-three years later, and lasted . . . hm . . . eleven years all told, though the last three were only mopping up after Hannibal had taken and burned Rome."

*Ah-hah!* Somehow, Everard did not feel happy about it.

The Second Punic War, or rather some key incident thereof, was the turning point. But—partly out of curiosity, partly because he feared to tip his hand—Everard did not ask for particulars. He'd first have to get straight in his mind what had actually happened, anyway. (No . . . what had not happened. The reality was here, warm and breathing beside him, and he was the ghost.)

"So what came next?" he inquired tonelessly.

"There was a Carthaginian Empire, including Spain, southern Gaul, and the toe of Italy," she said. "The rest of Italy was impotent and chaotic, after the Roman confederacy had been broken up. But the Carthaginian government was too venal to endure; Hannibal himself was assassinated by men who thought him too honest. Meanwhile, Syria and Parthia fought for the eastern Mediterranean, with Parthia winning.

"About a hundred years after the Punic Wars, some Germanic tribes invaded and conquered Italy." (Yes . . . that would be the Cimbri, with their allies the Teutones and Ambrones, whom Marius had stopped in Everard's world.) "Their destructive path through Gaul set the Celts moving too, into Spain and North Africa as Carthage declined; and from Carthage the Gauls learned much.

"There followed a long period of wars, during which Parthia waned and the Celtic states grew. The Huns

broke the Germans in middle Europe, but were in turn scattered by Parthia, so the Gauls moved in and the only Germans left were in Italy and Hyperborea." (That must be the Scandinavian peninsula.) "As ships improved, there was trade around Africa with India and China. The Celtanians discovered Afallon, which they thought was an island—hence the 'Ynys'—but were thrown out by the Mayans. The Brittic colonies farther north had better luck, and eventually won their independence.

"Meanwhile Littorn was growing vastly. It swallowed up central Europe and Hyperborea for a while, and those countries only regained their freedom as part of the peace settlement after the Hundred Years' War you know of. The Asian countries have shaken off their European masters and modernized themselves, while the Western nations have declined in their turn." Deirdre looked up. "But this is only the barest outline. Shall I go on?"

Everard shook his head. "No, thanks." After a moment: "You are very honest about the situation of your own country."

Deirdre shrugged. "Most of us won't admit it, but I think it best to look truth in the eyes."

With a surge of eagerness: "But tell me of your own world. This is a marvel past belief."

Everard sighed, turned off his conscience, and began lying.

The raid took place that afternoon.

Van Sarawak had recovered himself and was busily learning the Afallonian language from Deirdre. They walked through the garden hand in hand, stopping to name objects and act out verbs. Everard followed, wondering vaguely if he was a third wheel or not, most of him bent to the problem of how to get at the scooter.

Bright sunlight spilled from a pale cloudless sky. A maple stood like a shout of scarlet, and a drift of yellow leaves scudded across sere grass. An elderly slave was raking the yard in a leisurely fashion, a young-looking guard of Indian race lounged with his rifle slung on one shoulder, a pair of wolfhounds dozed with dignity under a hedge. It was a peaceful scene—hard to believe that men schemed murder beyond these walls.

But man was man, in any history. This culture might not have the ruthless will and sophisticated cruelty of Western civilization; in some ways it looked strangely

innocent. Still, that wasn't for lack of trying; and in this world, a genuine science might never emerge, man might endlessly repeat the weary cycle of war, empire, collapse, and war. In Everard's future, the race had finally broken out of it.

For what? He could not honestly say that this new continuum was worse or better than his own. It was different, that was all; and didn't these people have as much right to their existence as—as his own, who were damned to nullity if he failed to act?

He shook his head and felt fists knot at his side. It was too big. No man should have to decide something like this.

In the showdown, he knew, it would be no abstract sense of duty which compelled him, but the little things and the little folk he remembered.

They rounded the house and Deirdre pointed to the sea. "*Awarlann*," she said. Her loose hair was flame in the wind.

"Now does that mean 'ocean' or 'Atlantic' or 'water'?" asked van Sarawak, laughing. "Let's go see." He led her toward the beach.

Everard trailed. A kind of steam launch, long and fast, was skipping over the waves, a mile or so offshore. Gulls flew up in a shrieking snowstorm of wings. He thought that if he'd been in charge, there would have been a Navy ship on picket out there.

Did he even have to decide anything? There were other Patrolmen in the pre-Roman past. They'd return to their respective eras and—

Everard stiffened. A chill ran down his back and into his belly.

They'd return, and see what had happened, and try to correct the trouble. If any of them succeeded, this world would blink out of spacetime, and he would go with it.

Deirdre paused. Everard, standing in a cold sweat, hardly noticed what she was staring at, till she cried out and pointed. Then he joined her and squinted across the sea.

The launch was coming in close, its high stack fuming smoke and sparks, the gilt snake figurehead agleam. He could see the dwarfed forms of men aboard, and something white, with wings. It rose from the poopdeck and

trailed at the end of a rope, mounting. A glider! Celtic aeronautics had gotten that far, at least—

"Pretty thing," said van Sarawak. "I suppose they have balloons too."

The glider cast its tow and swooped inward. One of the guards on the beach shouted. The rest came running from behind the house, sunlight flashed off their guns. The launch sped for the shore and the glider landed, plowing a furrow in the beach.

An officer yelled, waving the Patrolmen back. Everard had a glimpse of Deirdre's face, white and uncomprehending. Then a turret on the glider swiveled—a detached part of his mind assuming it was manually operated—and a cannon spoke.

Everard hit the dirt. Van Sarawak followed, dragging the girl with him. Grapeshot plowed hideously through the Afallonian soldiers.

There came a spiteful crack of guns. Men were emerging from the aircraft, dark-faced men in turbans and sarongs. *Hinduraj!* thought Everard. They traded shots with the surviving guards, who rallied about their captain.

That man roared and led a charge. Everard looked up to see him almost at the glider and its crew. Van Sarawak leaped up and ran to join the fight. Everard rolled over, caught his leg, and pulled him down.

"Let me go!" The Venusian writhed. There was a sobbing in his throat. The racket of battle seemed to fill the sky.

"No, you bloody fool! It's us they're after, and that wild Irishman did the worst thing he could have—" Everard slapped his friend's face and looked up.

The launch, shallow-draught and screw-propelled, had run up to the beach and was retching armed men. The Afallonians realized too late that they had discharged their weapons and were being attacked from the rear.

"Come on!" Everard yanked Deirdre and van Sarawak to their feet. "We've got to get out of here—get to the neighbors—"

A detachment of the boat crew saw him and veered. He felt rather than heard the flat smack of a bullet into turf. Slaves were screaming around the house. The two wolfhounds charged and were gunned down.

Everard whirled to flee. Crouched, zigzag, that was the way, over the wall and out onto the road! He might have

made it, but Deirdre stumbled and fell. Van Sarawak halted and stood over her with a snarl. Everard plunged to a stop, and by that time it was too late. There were covered.

The leader of the dark men snapped something at the girl. She sat up, giving him a defiant answer. He laughed shortly and jerked his thumb at the launch.

"What do they want?" asked Everard in Greek.

"You." She looked at him with horror. "You two—" The officer spoke. "And me to translate— No!"

She twisted in the arms that held her and clawed at a man's face. Everard's fist traveled in a short arc that ended in a lovely squashing of nose. It was too good to last: a clubbed rifle descended on his head, and he was only dimly aware of being carried off to the launch.

The crew left the glider behind, shoved their boat into deeper water, and revved it up. They left all the guardsmen slain, but took their own casualties along.

Everard sat on a bench on the plunging deck and stared with slowly clearing eyes as the shoreline dwindled. Deirdre wept on van Sarawak's shoulder, and the Venusian tried to console her. A chill noisy wind blew across indifferent waves, spindrift stung their faces.

It was when the two white men emerged from a cabin that Everard's mind was jarred back into motion. Not Asians after all—these were Europeans. And the rest of the crew had Caucasian features . . . grease paint!

He regarded his new owners warily. One was a portly, middle-aged man of average height, in a red silk blouse and baggy white trousers and a sort of astrakhan hat; he was clean-shaven and his dark hair was twisted into a queue. The other was somewhat younger, a shaggy blond giant in a tunic sewn with copper links, legged breeches, a leather cloak, and a horned helmet. Both wore revolvers at their belts and were treated deferentially.

"What the devil—" Everard looked around. They were already out of sight of land and bending north. The engine made the hull quiver, spray sheeted when the bows bit into a wave.

The older man spoke first in Afallonian. Everard shrugged. Then the bearded Nordic tried, first in a completely unrecognizable dialect but afterward: "*Taelan thu Cimbric?*"

Everard, who knew German, Swedish, and Anglo-Saxon, took a chance, while van Sarawak pricked up his Dutch ears. Deirdre huddled back wide-eyed, too bewildered to move.

"Ja," said Everard, "*ein wenig*." When Goldilocks looked uncertain, he amended it: "A little."

"Ah, *aen litt. Gode!*" The big man rubbed hairy hands. "*Ik hait Boierik Wulfilasson ok main gefreond heer erran Boleslav Arkonsky.*"

It was not any language Everard had ever heard of—it couldn't even be the original Cimbrian, after all these centuries—but the Patrolman could follow it tolerably well. The trouble would be in speaking; he couldn't predict how it had evolved.

"What the hell erran thu maching, anyway?" he blustered. "*Ik bin aen man auf Sirius—the stern Sirius, met planeten ok all. Set uns geback or willen be der Teufel to pay!*"

Boierik Wulfilasson looked pained and suggested that the discussion be continued inside, with the young lady for interpreter. He led the way back into the cabin, which turned out to be small but comfortably furnished. The door remained open, with an armed guard looking in and more on call.

Boleslav Arkonsky said something in Afallonian to Deirdre. She nodded, and he gave her a glass of wine. It seemed to steady her, but she spoke to Everard in a thin voice.

"We've been taken, Manslach. Their spies found out where you were kept. Another group is supposed to capture your machine—they know where that is, too."

"So I imagined," replied Everard. "But who in Baal's name are they?"

Boierik guffawed at the question and expounded lengthily on his own cleverness. The idea was to make the Suffetes of Afallon think that Hinduraj was responsible. Actually, the secret alliance of Littorn and Cimperland had build up quite an effective spy service of its own. They were now bound for the Littornian Embassy's summer retreat on Ynys Llangollen (Nantucket), where the wizards would be induced to explain their spells and the great powers get a surprise.

"And if we don't. . . ?"

Deirdre translated Arkonsky's answer word for word:

"I regret the consequences to you. We are civilized men, and will pay well in gold and honor for your free cooperation; but the existence of our countries is at stake."

Everard looked at them. Boierik seemed embarrassed and unhappy, the boastful glee evaporated from him. Boleslav Arkonsky drummed on the table, his lips compressed but a certain mute appeal in his eyes. *Don't make us do this. We have to live with ourselves.*

They were probably husbands and fathers, they must enjoy a mug of beer and a friendly game of dice as well as the next man, maybe Boierik bred horses in Italy and Arkonsky was a rose fancier on the Baltic shores. But none of it would do their captives a bit of good, not when the almighty Nation locked horns with its kin.

Everard paused briefly to admire the sheer artistry of this operation and began wondering what to do. The launch was fast, but would need something like twenty hours to reach Nantucket if he remembered the trip. There was that much time at least.

"We are weary," he said in English. "May we not rest a while?"

"*Ja, deedly,*" said Boierik with a clumsy graciousness. "*Ok wir skallen gode gefreonds bin, ni?*"

Sunset smoldered redly to the west. Deirdre and van Sarawak stood at the rail, looking across a gray waste of waters. Three crewmen, their brown paint and Asian garments removed, poised alert and weaponed on the poop; a man steered by compass; Boierik and Everard paced the quarterdeck, talking. All wore heavy cloaks against a stiff, stinging wind.

Everard was getting some proficiency in the Cimbrian language; his tongue still limped, but he could make himself understood. Mostly, though, he let Boierik do the talking.

"So you are from the stars? These matters I do not understand. I am a simple man. Had I my way, I would manage my Tuscan estate in peace and let the world rave as it will. But we of the Folk have our obligations." The Teutons seemed to have replaced the Latins altogether in Italy, as the Saxons had done the Britons in Everard's world.

"I know how you feel," said the Patrolman. "It is a strange thing, that so many should fight when so few want to."



"Oh, but it is necessary." Almost a whine there. "You don't understand. Carthagalann stole Egypt, our rightful possession."

*"Italia irredenta,"* murmured Everard.

"Huh?"

"Never mind. So you Cimbri are allied with Littorn, and hope to grab off Europe and Africa while the big powers are fighting in the East."

"Not at all!" replied Boierik indignantly. "We are merely asserting our rightful and historic territorial claims. Why, the king himself said—" And so on and on.

Everard braced himself against the roll of the deck. "It seems to me that you treat us wizards rather hardly," he declared. "Beware lest we get really angered at you."

"All of us are protected against curses and shapings."

"Well—"

"I wish you would help us freely," said Boierik. "I will be happy to demonstrate to you the justice of our cause, if you have a few hours to spare."

Everard shook his head and stopped by Deirdre. Her face was a blur in the thickening dusk, but he caught a forlorn defiance in her voice: "I hope you are telling him what to do with his plans, Manslach."

"No," said Everard heavily. "We are going to help them."

She stood as if struck.

"What are you saying, Manse?" asked van Sarawak.

Everard told him.

"No!" said the Venusian.

"Yes," said Everard.

"By God, no! I'll—"

Everard grabbed his arm and said coldly: "Be still. I know what I'm doing. We can't take sides in this world, we're against everybody and you'd better realize it. The only thing to do is play along with these fellows for a while. And don't tell that to Deirdre."

Van Sarawak bent his head and stood for a moment, thinking. "All right," he said dully.

The Littornian resort was on the southern shore of Nantucket, near a fishing village but walled off from it. The embassy had built in the style of its homeland, long timber houses with roofs arched like a cat's back, a main hall and its outbuildings enclosing a flagged courtyard. Everard finished a night's sleep and a breakfast made

miserable by Deirdre's eyes by standing on deck as they came to the private pier. Another, bigger launch was already there, and the grounds swarmed with hard-looking men. Arkonsky's eyes kindled, and he said in Afallonian: "I see the magic engine has been brought. We can go right to work."

When Boierik interpreted, Everard felt his heart slam.

The guests, as the Cimbrian insisted on calling them, were led into a great room where Arkonsky bent the knee to an idol with four faces, that Svantevit which the Danes had chopped up for firewood in the other history. There was a blaze on the hearth against the autumn chill, and guards posted around the walls. Everard had eyes only for the scooter, where it stood gleaming on the floor.

"I hear it was a hard fight in Catuvellaunan," remarked Boierik to him. "Many were killed, but our folk got away without being followed." He touched a handle-bar gingerly. "And this wain can truly appear anywhere it wishes, out of thin air?"

"Yes," said Everard.

Deirdre gave him a look of scorn such as he had never known. She stood haughtily away from him and van Sarawak.

Arkonsky spoke to her, something he wanted translated. She spat at his feet. Boierik sighed and gave the word to Everard:

"We wish the engine demonstrated. You and I will go for a ride on it. I warn you, I will have a revolver at your back; you will tell me in advance everything you mean to do, and if aught untoward happens I will shoot. Your friends will remain here as hostages, also to be shot on the first suspicion. But I'm sure we will all be good friends."

Everard nodded. There was a tautness thrumming in him, and his palms felt cold and wet. "First I must say a spell," he answered.

His eyes flicked. One glance memorized the spatial reading of the position meters and the time reading of the clock on the scooter. Another look showed van Sarawak seated on a bench, under Arkonsky's drawn pistol and the rifles of the guards; Deirdre sat down too, stiffly, as far from him as she could get. Everard made a

close estimate of the bench's position relative to the scooter's, lifted his arms, and chanted in Temporal:

"Van, I'm going to try to pull you out of here. Stay exactly where you are now; repeat, exactly. I'll pick you up on the fly. If all goes well, that'll happen about one minute after I blink out of here with our shaggy comrade."

The Venusian sat wooden-faced. There was a thin beading of sweat on his forehead.

"Very good," said Everard in his pidgin Cimbrian. "Mount on the rear saddle, Boierik, and we'll put this magic horse through her paces."

The big man nodded and obeyed. As Everard took the front seat, he felt a gun muzzle held shakily against his back. "Tell Arkonsky we'll be back in half an hour," he added; they had approximately the same time units here as in his world, both descended from the Babylonian. When that had been taken care of, Everard said: "The first thing we will do is appear in midair over the ocean and hover."

"F-f-fine," said Boierik. He didn't sound very convinced.

Everard set the space controls for ten miles east and a thousand feet up and threw the main switch.

They sat like witches astride a broom, looking down on a greenish-gray sweep of waters and the distant blur which was land. The wind was high, it caught them and Everard gripped tight with his knees. He heard Boierik's oath and smiled wanly.

"Well," he asked, "how do you like this?"

"It . . . it is wonderful." As he grew accustomed to the idea, the Cimbrian gathered enthusiasm. "Why, with machines like this, we can soar above enemy cities and pelt them with fire."

Somehow, that made Everard feel better about what he was going to do.

"Now we will fly ahead," he announced, and sent the scooter gliding through the air. Boierik whooped exuberantly. "And now we will make the instantaneous jump to your homeland."

Everard threw the maneuver switch. The scooter looped the loop and dropped at a three-gee acceleration.

Forewarned, the Patrolman could still barely hang on. He never knew whether the curve or the dive had thrown Boierik; he only had a moment's hideous glimpse of the man plunging down through windy spaces to the sea.

For a little while, then, Everard hung above the waves. His first reaction was a cold shudder . . . suppose Boierik had had time to shoot? His second was a gray guilt. Both he dismissed, and concentrated on the problem of rescuing van Sarawak.

He set the space verniers for one foot in front of the prisoners' bench, the time unit for one minute after he had departed. His right hand he kept by the controls—he'd have to work fast—and his left free.

*Hang on to your seats, fellahs. Here we go again.*

The machine flashed into existence almost in front of van Sarawak. Everard clutched the Venusian's tunic and hauled him close, inside the spatiotemporal field, even as his right hand spun the time dial back down to the beach. It was 2,000 years ago.

A bullet caromed off metal. Everard had a moment's glimpse of Arkonsky shouting. And then it was all gone and they were on a grassy hill sloping down to the beach. It was 2,000 years ago.

He collapsed shivering over the handlebars.

A cry brought him back to awareness. He twisted around, looking at van Sarawak where the Venusian sprawled on the hillside. One arm was still around Deirdre's waist.

The wind lulled, and the sea rolled into a broad white strand, and clouds walked high in heaven.

"I can't say I blame you, Van." Everard paced before the scooter and looked at the ground. "But it does complicate matters greatly."

"What was I supposed to do?" There was a raw note in the other's voice. "Leave her there for those bastards to kill—or to be snuffed out with her entire universe?"

"In case you've forgotten, we're conditioned against revealing the Patrol's existence to unauthorized people," said Everard. "We couldn't tell her the truth even if we wanted to . . . and I, for one, don't want to."

He looked at the girl. She stood breathing heavily, with a dawn in her eyes. The wind caressed her hair and the long thin dress.

She shook her head, as if clearing a mist of nightmare, and ran over to clasp their hands. "Forgive me, Manslach," she whispered. "I should have known you'd not betray us."

She kissed him and van Sarawak. The Venusian re-

sponded eagerly, but Everard couldn't bring himself to. He would have remembered Judas.

"Where are we?" she chattered. "It looks almost like Llangollen, but no men— Have you taken us to the Happy Isles?" She spun on one foot and danced among summer flowers. "Can we rest here a while before returning home?"

Everard drew a long breath. "I've bad news for you, Deirdre," he said.

She grew silent, and he saw her gather herself.

"We can't go back."

She waited mutely.

"The—the spells I had to use, to save our lives . . . I had no choice, but those spells debar us from returning home."

"There is no hope?" He could barely hear her.

Everard's eyes stung. "No," he said.

She turned and walked away. Van Sarawak moved to follow her, but thought better of it and sat down beside Everard. "What'd you tell her?" he asked.

Everard repeated his words. "It seemed the best compromise," he finished. "I can't send her back to—what's waiting for this world."

"No." Van Sarawak sat quite a while, staring across the sea. Then: "What year is this? About the time of Christ? Then we're still upstairs in the turning point."

"Yeh. And we still have to find out what it was."

"Let's go back to the farther past. Lots of Patrol offices. We can recruit help there."

"Maybe." Everard lay back on the grass and regarded the sky. Reaction overwhelmed him. "I think I can locate the key event right here, though, with Deirdre's help. Wake me up when she comes back."

She returned dry-eyed, a desolate calm over her. When Everard asked if she would assist in his own mission, she nodded. "Of course. My life is yours who saved it."

*After getting you into this mess in the first place.* Everard said carefully: "All I want from you is some information. Do you know about . . . about putting people to sleep, a sleep in which they may believe everything they're told?"

"Y-yes," she said doubtfully. "I've seen medical Druids do that."

"It won't harm you. I only wish to make you sleep so

you can remember everything you know, things you believe forgotten. It won't take long."

Her trustfulness was hard to endure. Using Patrol techniques, Everard put her in a hypnotic state of total recall and dredged out all she had ever read or heard about the Second Punic War. That added up to enough for his purposes.

Roman interference with Carthaginian enterprise south of the Ebro, in direct violation of treaty, had been the last roweling. In 219 B.C. Hannibal Barca, governor of Carthaginian Spain, laid siege to Saguntum. After eight months he took it, and thus provoked his long-planned war with Rome. At the beginning of May, 218, he crossed the Pyrenees with 90,000 infantry, 12,000 cavalry, and 37 elephants, marched through Gaul, and went over the Alps. His losses en route were gruesome: only 20,000 foot and 6,000 horse reached Italy late in the year. Nevertheless, near the Ticinus River he met and broke a superior Roman force. In the course of the following year, he fought several bloodily victorious battles and advanced into Apulia and Campania.

The Apulians, Lucanians, Bruttians, and Samnites went over to his side. Quintus Fabius Maximus fought a grim guerrilla war, which laid Italy waste and decided nothing. But meanwhile Hasdrubal Barca was organizing Spain, and in 211 he arrived with reinforcements. In 210 Hannibal took and burned Rome, and in 207 the last cities of the confederacy surrendered to him.

"That's it," said Everard. He stoked the coppery hair of the girl lying beside him. "Go to sleep now. Sleep well and wake up glad of heart."

"What'd she tell you?" asked van Sarawak.

"A lot of detail," said Everard—the whole story had required more than an hour. "The important thing is this: her knowledge of history is good, but never mentions the Scipios."

"The whos?"

"Publius Cornelius Scipio commanded the Roman army to Ticinus, and was beaten there. But later he had the intelligence to turn westward and gnaw away the Carthaginian base in Spain. It ended with Hannibal being effectively cut off in Italy, and the Iberian help which could be sent was annihilated. Scipio's son of the same name also held a high command, and was the man who finally

whipped Hannibal at Zama; that's Scipio Africanus the Elder.

"Father and son were by far the best leaders Rome had—but Deirdre never heard of them."

"So—" Van Sarawak stared eastward across the sea, where Gauls and Cimbri and Parthians were ramping through the shattered Classical world. "What happened to them in this time line?"

"My own total recall tells me that both the Scipios were at Ticinus, and very nearly killed; the son saved his father's life during the retreat, which I imagine was more like a stampede. One gets you ten that in *this* history the Scipios died there."

"Somebody must have knocked them off," said van Sarawak on a rising note. "Some time traveler . . . it could only have been that."

"Well, it seems probable, anyhow. We'll see." Everard looked away from Deirdre's slumbrous face. "We'll see."

At the Pleistocene resort—half an hour after having left it—the Patrolmen put the girl in charge of a sympathetic Greek-speaking matron and summoned their colleagues. Then the message capsules began jumping through space-time.

All offices prior to 218 B.C.—the closest was Alexandria, 250–230—were "still" there, two hundred or so agents altogether. Written contact with the future was confirmed to be impossible, and a few short jaunts upstairs clinched the proof. A worried conference met at the Academy, back in the Oligocene Period. Unattached agents ranked those with steady assignments but not each other; on the basis of his own experience, Everard found himself the chairman of a committee of top-bracket officers.

It was a frustrating job. These men and women had leaped centuries and wielded the weapons of gods; but they were still humans, with all the ingrained orneriness of their race.

Everyone agreed that the damage would have to be repaired. But there was fear for those agents who had gone ahead into time before being warned; if they weren't back when history was re-altered, they would never be seen again. Everard deputized parties to attempt rescue, but doubted there'd be much success; he warned them sternly to return in a day or face the consequences.

A man from the Scientific Renaissance had another point to make. Granted, it was the survivors' plain duty to restore the original time track. But they had a duty to knowledge as well. Here was a unique chance to study a whole new phase of humankind; there should be several years' anthropological work done before—Everard slapped him down with difficulty. There weren't so many Patrolmen left that they could take the risk.

Study groups had to determine the exact moment and circumstances of the change. The wrangling over methods went on interminably. Everard glared out the window, into the prehuman night, and wondered if the sabertooths weren't doing a better job after all than their simian successors.

When he had finally gotten his bands dispatched, he broke out a bottle and got drunk with van Sarawak.

Reconvening the next day, the steering committee heard from its deputies, who had run up a total of years in the future. A dozen Patrolmen had been rescued from more or less ignominious situations; another score would simply have to be written off. The spy group's report was more interesting. It seemed that there had been two Helvetian mercenaries who joined Hannibal in the Alps and won his confidence. After the war, they had risen to high positions in Carthage; under the name of Phrontes and Himilco, they had practically run the government, engineered Hannibal's murder, and set new records for luxurious living. One of the Patrolman had seen their homes and the men themselves. "A lot of improvements that hadn't been thought of in Classical times. The fellows looked to me like Neldorians, 205th millennium."

Everard nodded. That was an age of bandits who had "already" given the Patrol a lot of work. "I think we've settled the matter," he said. "It makes no difference whether they were with Hannibal before Ticinus or not. We'd have hell's own time arresting them in the Alps without tipping our hand and changing the future ourselves. What counts is that they seem to have rubbed out the Scipios, and that's the point we'll have to strike at."

A Nineteenth-Century Britisher, competent but with elements of Colonel Blimp, unrolled a map and discoursed on his aerial observations of the battle. He's used an infra-red telescope to look through low clouds. "And here the Romans stood—"



"I know," said Everard. "A thin red line. The moment when they took flight is the crucial one, but the confusion then also gives us our chance. Okay, we'll want to surround the battlefield unobtrusively, but I don't think we can get away with more than two agents actually on the scene. The Alexandria office can supply Van and me with costumes."

"I say," exclaimed the Englishman. "I thought I'd have the privilege."

"No. Sorry." Everard smiled with one corner of his mouth. "It's no privilege, anyway. Risk your neck, and all to wipe out a world of people like yourself."

"But dash it all—"

Everard rose. "I've got to go," he said flatly. "I don't know why, but I've got to."

Van Sarawak nodded.

They left their scooter in a clump of trees and started across the field.

Around the horizon and up in the sky waited a hundred armed Patrolmen, but that was small consolation here among spears and arrows. Lowering clouds hurried before a cold whistling wind, there was a spatter of rain, sunny Italy was enjoying its late fall.

The cuirass was heavy on Everard's shoulders as he trotted across blood-slippery mud. He had helmet, greaves, a Roman shield on his left arm and a sword at his waist; but his right hand gripped a stunner. Van Sarawak loped behind, similarly equipped, eyes shifting under the wind-ruffled officer's plume.

Trumpets howled and drums stuttered. It was all but lost among the yells of men and tramp of feet, screaming horses and whining arrows. The legion of Carthage was pressing in, hammering edged metal against the buckling Roman lines. Here and there the fight was already breaking up into small knots, where men cursed and cut at strangers.

The combat had paused over this area and swayed beyond. Death lay around him. Everard hurried behind the Roman force, toward the distant gleam of the eagles. Across helmets and corpses, he made out a banner that fluttered triumphant, vivid red and purple against the unrestful sky. And there, looming gray and monstrous,

lifting their trunks and bellowing, came a squad of elephants.

He had seen war before. It was always the same—not a neat affair of lines across maps, nor a hallooing gallantry, but men who gasped and sweated and bled in bewilderment.

A slight, dark-faced youth squirmed nearby, trying feebly to pull out the javelin which had pierced his stomach. He was a cavalryman from Carthage, but the burly Italian peasant who sat next to him, staring without belief at the stump of an arm, paid no attention.

A flight of crows hovered overhead, riding the wind and waiting.

"This way," muttered Everard. "Hurry up, for God's sake! That line's going to break any minute."

The breath was raw in his throat as he panted toward the standards of the Republic. It came to him that he'd always rather wished Hannibal had won. There was something repellent about the cold, unimaginative greed of Rome. And here he was, trying to save the city. Well-a-day, life was often an odd business.

It was some consolation that Scipio Africanus was one of the few decent men left after the war.

Screaming and clangor lifted, and the Italians reeled back. Everard saw something like a wave smashed against a rock. But it was the rock which advanced, crying out and stabbing, stabbing.

He began to run. A legionary went past, howling his panic. A grizzled Roman veteran spat on the ground, braced his feet, and stood where he was till they cut him down. Hannibal's elephants squealed and lifted curving tusks. The ranks of Carthage held firm, advancing to the inhuman pulse of their drums. Cavalry skirmished on the wings in a toothpick flash of lances.

Up ahead, now! Everard saw men on horseback, Roman officers. They held the eagles aloft and shouted, but nobody could hear them above the din.

A small group of legionaries came past and halted. Their leader hailed the Patrolmen: "Over here! We'll give them a fight, by the belly of Venus!"

Everard shook his head and tried to go past. The Roman snarled and sprang at him. "Come here, you cowardly—" A stun beam cut off his words and he crashed

into the muck. His men shuddered, someone screamed, and the party broke into flight.

The Carthaginians were very near, shield to shield and swords running red. Everard could see a scar livid on the cheek of one man, and the great hook nose of another. A hurled spear clanged off his helmet, he lowered his head and ran.

A combat loomed before him. He tried to go around, tripped on a gashed corpse. A Roman stumbled over him in turn. Van Sarawak cursed and dragged him away. A sword furrowed the Venusian's arm.

Beyond, Scipio's men were surrounded and battling without hope. Everard halted, sucking air into starved lungs, and looked into the thin rain. Armor gleamed wetly, Roman horsemen galloping in with mud up to their mounts' noses—that must be the son, Scipio Africanus to be, hastening to his father. The hoofbeats were like thunder in the earth.

"Over there!"

Van Sarawak cried it out and pointed. Everard crouched where he was, rain dripping off his helmet and down his face. A small troop of Carthaginians was riding toward the battle around the eagles, and at their head were two men with the height and craggy features of Neldor. They were clad in the usual G.I. armor, but each of them held a slim-barreled gun.

"This way!" Everard spun on his heel and dashed toward them. The leather in his cuirass creaked as he ran.

They were close to the newcomers before they were seen. A Carthaginian face swung to them and called the warning. Everard saw how he grinned in his beard. One of the Neldorians scowled and aimed his blast-rifle.

Everard went on his stomach, and the vicious blue-white beam sizzled where he had been. He snapped a shot and one of the African horses went over in a roar of metal. Van Sarawak stood his ground and fired steadily. Two, three, four—and there went a Neldorian, down in the mud!

Men hewed at each other around the Scipios. The Neldorians' escort yelled with terror. They must have had the blasters demonstrated, but these invisible blows were something else. They bolted. The second of the bandits got his horse under control and turned to follow.

"Take care of the one you potted," gasped Everard. "Haul him off the battlefield—we'll want to question—" He himself scrambled to his feet and made for a riderless horse. He was in the saddle and after the remaining Neldorian before he was fully aware of it.

They fled through chaos. Everard urged speed from his mount, but was content to pursue. Once they'd got out of sight, a scooter could swoop down and make short work of his quarry.

The same thought must have occurred to the time rover. He reined in and took aim. Everard saw the blinding flash and felt his cheek sting with a near miss. He set his pistol to wide beam and rode in shooting.

Another fire-bolt took his horse full in the breast. The animal toppled and Everard went out of the saddle. Trained reflexes softened the fall, he bounced dizzily to his feet and staggered toward his enemy. His stunner was gone, no time to look for it. Never mind, it could be salvaged later, if he lived. The widened beam had found its mark; it wasn't strong enough to knock a man out, but the Neldorian had dropped his rifle and the horse stood swaying with closed eyes.

Rain beat in Everard's face. He slogged up to the mount. The Neldorian jumped to earth and drew a sword. Everard's own blade rasped forth.

"As you will," he said in Latin. "One of us will not leave this field."

The moon rose over mountains and turned the snow to a sudden wan glitter. Far in the north, a glacier threw back the light in broken shards, and a wolf howled. The Cro-Magnons chanted in their cave, it drifted faintly through to the veranda.

Deirdre stood in the darkness, looking out. Moonlight dappled her face and caught a gleam of tears. She started as Everard and van Sarawak came up behind her.

"Are you back so soon?" she asked. "You only came here and left me this morning."

"It didn't take long," said van Sarawak. He had gotten a hypno in Attic Greek.

"I hope . . ." She tried to smile. "I hope you have finished your task and can rest from your labors."

"Yes," said Everard. "Yes, we finished it."

They stood side by side for a while, looking out on a world of winter.

"Is it true what you said, that I can never go home?" asked Deirdre.

"I'm afraid so. The spells—" Everard shrugged and swapped a glance with van Sarawak.

They had official permission to tell the girl as much as they wished and take her wherever they thought she could live best. Van Sarawak maintained that that would be Venus in his century, and Everard was too tired to argue.

Deirdre drew a long breath. "So be it," she said. "I'll not waste a life weeping for it . . . but the Baal grant that they have it well, my people at home."

"I'm sure they will," said Everard.

Suddenly he could do no more. He only wanted to sleep. Let van Sarawak say what had to be said, and reap whatever rewards there might be.

He nodded at his companion. "I'm turning in," he declared. "Carry on, Van."

The Venusian took the girl's arm. Everard went slowly back to his room.

# DREAMING IS A PRIVATE THING

---

BY ISAAC ASIMOV (1920- )

THE MAGAZINE OF FANTASY AND SCIENCE FICTION  
DECEMBER

*Marty won't talk about my stories when they show up so I always get to do an exclusive—which doesn't bother me.*

*Marty does the first collection of stories for this volume and while I may throw some out or add some (which is actually rare because Marty and I have very similar tastes in science fiction or this partnership of ours wouldn't work as well as it does) I never add one of mine that he has omitted, and he never lets me throw one of mine out that he has selected.*

*In this case, I don't mind. I've always like the story. I wrote it because I managed to arrive at work (I was making a daily appearance at the medical school in those days) without remembering anything at all about the auto trip, although I had driven. That was true most of the time, but I never had an accident. John Campbell used to tell me that that was a good thing because my unconscious could handle the car more expertly if my dumb conscious mind didn't try to interfere. He may have been right. Anyway, thinking about it got me to write "Dreaming is a Private Thing."*

*I didn't get away with it, either. No sooner had it appeared than I got a card from Bob Heinlein, reading: "So, Asimov! Coining money out of your neuroses, are you?" (IA)*

Jesse Weill looked up from his desk. His old spare body, his sharp high-bridge nose, deep-set shadowy eyes and amazing shock of white hair had trademarked his appearance during the years that Dreams, Inc. had become world-famous.

He said, "Is the boy here already, Joe?"

Joe Dooley was short and heavyset. A cigar caressed his moist lower lip. He took it away for a moment and nodded. "His folks are with him. They're all scared."

"You're sure this is not a false alarm, Joe? I haven't got much time." He looked at his watch. "Government business at two."

"This is a sure thing, Mr. Weill." Dooley's face was a study in earnestness. His jowls quivered with persuasive intensity. "Like I told you, I picked him up playing some kind of basketball game in the schoolyard. You should've seen the kid. He stunk. When he had his hands on the ball, his own team had to take it away, and fast, but just the same he had all the stance of a star player. Know what I mean? To me it was a giveaway."

"Did you talk to him?"

"Well, sure. I stopped him at lunch. You know me." Dooley gestured expansively with his cigar and caught the severed ash with his other hand. "'Kid,' I said—"

"And he's dream material?"

"I said, 'Kid, I just came from Africa and—' "

"All right." Weill held up the palm of his hand. "Your word I'll always take. How you do it I don't know, but when you say a boy is a potential dreamer, I'll gamble. Bring him in."

The youngster came in between his parents. Dooley pushed chairs forward and Weill rose to shake hands. He smiled at the youngster in a way that turned the wrinkles of his face into benevolent creases.

"You're Tommy Slutsky?"

Tommy nodded wordlessly. He was about ten and a little small for that. His dark hair was plastered down unconvincingly and his face was unrealistically clean.

Weill said, "You're a good boy?"

The boy's mother smiled at once and patted Tommy's head maternally (a gesture which did not soften the anxious expression on the youngster's face). She said, "He's always a very good boy."

Weill let this dubious statement pass. "Tell me, Tommy," he said, and held out a lollipop which was first hesitantly considered, then accepted. "Do you ever listen to dreamies?"

"Sometimes," said Tommy, in an uncertain treble.

Mr. Slutsky cleared his throat. He was broad-shouldered

and thick-fingered, the type of laboring man who, every once in a while, to the confusion of eugenics, sired a dreamer. "We rented one or two for the boy. Real old ones."

Weill nodded. He said, "Did you like them, Tommy?"

"They were sort of silly."

"You think up better ones for yourself, do you?"

The grin that spread over the ten-year-old features had the effect of taking away some of the unreality of the slicked hair and washed face.

Weill went on, gently, "Would you like to make up a dream for me?"

Tommy was embarrassed. "I guess not."

"It won't be hard. It's very easy. —Joe."

Dooley moved a screen out of the way and rolled forward a dream-recorder.

The youngster looked owlshly at it.

Weill lifted the helmet and brought it close to the boy. "Do you know what this is?"

Tommy shrank away. "No."

"It's a thinker. That's what we call it because people think into it. You put it on your head and think anything you want."

"Then what happens?"

"Nothing at all. It feels nice."

"No," said Tommy, "I guess I'd rather not."

His mother bent hurriedly toward him. "It won't hurt, Tommy. You do what the man says." There was an unmistakable edge to her voice.

Tommy stiffened and looked as though he might cry, but he didn't. Weill put the thinker on him.

He did it gently and slowly and let it remain there for some thirty seconds before speaking again, to let the boy assure himself it would do no harm, to let him get used to the insinuating touch of the fibrils against the sutures of his skull (penetrating the skin so finely as to be almost insensible), and finally to let him get used to the faint hum of the alternating field vortices.

Then he said, "Now would you think for us?"

"About what?" Only the boy's nose and mouth showed.

"About anything you want. What's the best thing you would like to do when school is out?"

The boy thought a moment and said, with rising inflection, "Go on a stratojet?"



"Why not? Sure thing. You go on a jet. It's taking off right now." He gestured lightly to Dooley, who threw the freezer into circuit.

Weill keep the boy only five minutes and then let him and his mother be escorted from the office by Dooley. Tommy looked bewildered but undamaged by the ordeal.

Weill said to the father, "Now, Mr. Slutsky, if your boy does well on this test, we'll be glad to pay you five hundred dollars each year until he finishes high school. In that time, all we'll ask is that he spend an hour a week some afternoon at our special school."

"Do I have to sign a paper?" Slutsky's voice was a bit hoarse.

"Certainly. That is business, Mr. Slutsky."

"Well, I don't know. Dreamers are hard to come by, I hear."

"They are. They are. But your son, Mr. Slutsky, is not a dreamer yet. He might never be. Five hundred dollars a year is a gamble for us. It's not a gamble for you. When he's finished high school, it may turn out he's not a dreamer, yet you've lost nothing. You've gained maybe four thousand dollars altogether. If he is a dreamer, he'll make a nice living and you certainly haven't lost then."

"He'll need special training, won't he?"

"Oh, yes, most intensive. But we don't have to worry about that till after he's finished high school. Then, after two years with us, he'll be developed. Rely on me, Mr. Slutsky."

"Will you guarantee that special training?"

Weill, who had been shoving a paper across the desk at Slutsky, and punching a pen wrong-side-to at him, put the pen down and chuckled, "Guarantee? No. How can we when we don't know for sure yet if he's a real talent? Still, the five hundred a year will stay yours."

Slutsky pondered and shook his head. "I tell you straight out, Mr. Weill— After your man arranged to have us come here, I called Luster-Think. They said they'll guarantee training."

Weill sighed. "Mr. Slutsky, I don't like to talk against a competitor. If they say they'll guarantee training, they'll do as they say, but they can't make a boy a dreamer if he hasn't got it in him, training or not. If they take a plain boy without the proper talent and put him through a development course, they'll ruin him. A dreamer he won't

be, that I guarantee you. And a normal human being he won't be, either. Don't take the chance of doing it to your son.

"Now Dreams, Inc. will be perfectly honest with you. If he can be a dreamer, we'll make him one. If not, we'll give him back to you without having tampered with him and say, 'Let him learn a trade.' He'll be better and healthier that way. I tell you, Mr. Slutsky—I have sons and daughters and grandchildren so I know what I say—I would not allow a child of mine to be pushed into dreaming if he's not ready for it. Not for a million dollars."

Slutsky wiped his mouth with the back of his hand and reached for the pen. "What does this say?"

"This is just an option. We pay you a hundred dollars in cash right now. No strings attached. We'll study the boy's reverie. If we feel it's worth following up, we'll call you again and make the five-hundred-dollar-a-year deal. Leave yourself in my hands, Mr. Slutsky, and don't worry. You won't be sorry."

Slutsky signed.

Weill passed the document through the file slot and handed an envelope to Slutsky.

Five minutes later, alone in the office, he placed the unfreezer over his own head and absorbed the boy's reverie intently. It was a typically childish daydream. First Person was at the controls of the plane, which looked like a compound of illustrations out of the filmed thrillers that still circulated among those who lacked the time, desire or money for dream-cylinders.

When he removed the unfreezer, he found Dooley looking at him.

"Well, Mr. Weill, what do you think?" said Dooley, with an eager and proprietary air.

"Could be, Joe. Could be. He has the overtones and for a ten-year-old boy without a scrap of training it's hopeful. When the plane went through a cloud, there was a distinct sensation of pillows. Also the smell of clean sheets, which was an amusing touch. We can go with him a ways, Joe."

"Good." Joe beamed happily at Weill's approval.

"But I tell you, Joe, what we really need is to catch them sooner. And why not? Some day, Joe, every child will be tested at birth. A difference in the brain there

positively must be and it should be found. Then we could separate the dreamers at the very beginning."

"Hell, Mr. Weill," said Dooley, looking hurt. "What would happen to my job then?"

Weill laughed. "No cause to worry yet, Joe. It won't happen in our lifetimes. In mine, certainly not. We'll be depending on good talent scouts like you for many years. You just watch the playgrounds and the streets" —Weill's gnarled hand dropped to Dooley's shoulder with a gentle, approving pressure—"and find us a few more Hillarys and Janows and Luster-Think won't ever catch us Now get out. I want lunch and then I'll be ready for my 2 o'clock appointment. The government, Joe, the government. And he winked portentously.

Jesse Weill's 2 o'clock appointment was with a young man, apple-cheeked, spectacled, sandy-haired and glowing with the intensity of a man with a mission. He presented his credentials across Weill's desk and revealed himself to be John J. Byrne, an agent of the Department of Arts and Sciences.

"Good afternoon, Mr. Byrne," said Weill. "In what way can I be of service?"

"Are we private here?" asked the agent. He had an unexpected baritone.

"Quite private."

"Then if you don't mind, I'll ask you to absorb this." Byrne produced a small and battered cylinder and held it out between thumb and forefinger.

Weill took it, hefted it, turned it this way and that and said with a denture-revealing smile, "Not the product of Dreams, Inc., Mr. Byrne."

"I didn't think it was," said the agent. "I'd still like you to absorb it. I'd set the automatic cutoff for about a minute, though."

"That's all that can be endured?" Weill pulled the receiver to his desk and placed the cylinder in the unfreeze compartment. He removed it, polished either end of the cylinder with his handkerchief and tried again. "It doesn't make good contact," he said. "An amateurish job."

He placed the cushioned unfreeze helmet over his skull and adjusted the temple contacts, then set the automatic cutoff. He leaned back and clasped his hands over his chest and began absorbing.

His fingers grew rigid and clutched at his jacket. After the cutoff had brought absorption to an end, he removed the unfreezer and looked faintly angry. "A raw piece," he said. "It's lucky I'm an old man so that such things no longer bother me."

Byrne said stiffly, "It's not the worst we've found. And the fad is increasing."

Weill shrugged. "Pornographic dreamies. It's a logical development, I suppose."

The government man said, "Logical or not, it represents a deadly danger for the moral fiber of the nation."

"The moral fiber," said Weill, "can take a lot of beating. Erotica of one form or another has been circulated all through history."

"Not like this, sir. A direct mind-to-mind stimulation is much more effective than smoking-room stories or filthy pictures. Those must be filtered through the senses and lose some of their effect in that way."

Weill could scarcely argue that point. He said, "What would you have me do?"

"Can you suggest a possible source for this cylinder?"

"Mr. Byrne, I'm not a policeman."

"No, no, I'm not asking you to do our work for us. The Department is quite capable of conducting its own investigations. Can you help us, I mean, from your own specialized knowledge? You say your company did not put out that filth. Who did?"

"No reputable dream-distributor. I'm sure of that. It's too cheaply made."

"That could have been done on purpose."

"And no professional dreamer originated it."

"Are you sure, Mr. Weill? Couldn't dreamers do this sort of thing for some small illegitimate concern for money—or for fun?"

"They could, but not this particular one. No overtones. It's two-dimensional. Of course, a thing like this doesn't need overtones."

"What do you mean, overtones?"

Weill laughed gently, "You are not a dreamie fan?"

Byrne tried not to look virtuous and did not entirely succeed. "I prefer music."

"Well, that's all right, too," said Weill, tolerantly, "but it makes it a little harder to explain overtones. Even people who absorb dreamies might not be able to explain

if you asked them. Still they'd know a dreamie was no good if the overtones were missing, even if they couldn't tell you why. Look, when an experienced dreamer goes into reverie, he doesn't think a story like in the old-fashioned television or book-films. It's a series of little visions. Each one has several meanings. If you studied them carefully, you'd find maybe five or six. While absorbing them in the ordinary way, you would never notice, but careful study shows it. Believe me, my psychological staff puts in long hours on just that point. All the overtones, the different meanings, blend together into a mass of guided emotion. Without them, everything would be flat, tasteless.

"Now this morning, I tested a young boy. A ten-year-old with possibilities. A cloud to him isn't just a cloud, it's a pillow too. Having the sensations of both, it was more than either. Of course, the boy's very primitive. But when he's through with his schooling, he'll be trained and disciplined. He'll be subjected to all sorts of sensations. He'll store up experience. He'll study and analyze classic dreamies of the past. He'll learn how to control and direct his thoughts, though, mind you, I have always said that when a good dreamer improvises—"

Weill halted abruptly, then proceeded in less impassioned tones, "I shouldn't get excited. All I'm trying to bring out now is that every professional dreamer has his own type of overtones which he can't mask. To an expert it's like signing his name on the dreamie. And I, Mr. Byrne, know all the signatures. Now that piece of dirt you brought me has no overtones at all. It was done by an ordinary person. A little talent, maybe, but like you and me, he can't think."

Byrne reddened a trifle. "Not everyone can't think, Mr. Weill, even if they don't make dreamies."

"Oh, tush," and Weill wagged his hand in the air. "Don't be angry with what an old man says. I don't mean *think* as in *reason*. I mean *think* as in *dream*. We all can dream after a fashion, just like we all can run. But can you and I run a mile in under four minutes? You and I can talk but are we Daniel Websters? Now when I think of a steak, I think of the word. Maybe I have a quick picture of a brown steak on a platter. Maybe you have a better pictorialization of it and you can see the crisp fat and the onions and the baked potato. I don't know. But

a *dreamer* . . . He sees it and smells it and tastes it and everything about it, with the charcoal and the satisfied feeling in the stomach and the way the knife cuts through it and a hundred other things all at once. Very sensual. Very sensual. You and I can't do it."

"Well then," said Byrne, "no professional dreamer has done this. That's something anyway." He put the cylinder in his inner jacket pocket. "I hope we'll have your full cooperation in squelching this sort of thing."

"Positively, Mr. Byrne. With a whole heart."

"I hope so." Byrne spoke with a consciousness of power. "It's not up to me, Mr. Weill, to say what will be done and what won't be done, but this sort of thing"—he tapped the cylinder he had brought—"will make it awfully tempting to impose a really strict censorship on dreamies."

He rose. "Good day, Mr. Weill."

"Good day, Mr. Byrne. I'll hope always for the best."

Francis Belanger burst into Jesse Weill's office in his usual steaming tizzy, his reddish hair disordered and his face aglow with worry and a mild perspiration. He was brought up sharply by the sight of Weill's head cradled in the crook of his elbow and bent on the desk until only the glimmer of white hair was visible.

Belanger swallowed. "Boss?"

Weill's head lifted. "It's you, Frank?"

"What's the matter, boss? Are you sick?"

"I'm old enough to be sick, but I'm on my feet. Staggering, but on my feet. A government man was here."

"What did he want?"

"He threatens censorship. He brought a sample of what's going round. Cheap dreamies for bottle parties."

"God damn!" said Belanger, feelingly.

"The only trouble is that morality makes for good campaign fodder. They'll be hitting out everywhere. And to tell the truth, we're vulnerable, Frank."

"We are? Our stuff is clean. We play up adventure and romance."

Weill thrust out his lower lip and wrinkled his forehead. "Between us, Frank, we don't have to make believe. Clean? It depends on how you look at it. It's not for publication, maybe, but you know and I know that

every dreamie has its Freudian connotations. You can't deny it."

"Sure, if you *look* for it. If you're a psychiatrist—"

"If you're an ordinary person, too. The ordinary observer doesn't know it's there and maybe he couldn't tell a phallic symbol from a mother image even if you pointed them out. Still, his subconscious knows. And it's the connotations that make many a dreamie click."

"All right, what's the government going to do? Clean up the subconscious?"

"It's a problem. I don't know what they're going to do. What we have on our side, and what I'm mainly depending on, is the fact that the public loves its dreamies and won't give them up. —Meanwhile, what did you come in for? You want to see me about something, I suppose?"

Belanger tossed an object onto Weill's desk and shoved his shirt-tail deeper into his trousers.

Weill broke open the glistening plastic cover and took out the enclosed cylinder. At one end was engraved in a too-fancy script in pastel blue: *Along the Himalayan Trail*. It bore the mark of Luster-Think.

"The Competitor's Product." Weill said it with capitals and his lips twitched. "It hasn't been published yet. Where did you get it, Frank?"

"Never mind. I just want you to absorb it."

Weill sighed. "Today, everyone wants me to absorb dreams. Frank, it's not dirty?"

Belanger said testily, "It has your Freudian symbols. Narrow crevasses between the mountain peaks. I hope that won't bother you."

"I'm an old man. It stopped bothering me years ago, but that other thing was so poorly done, it hurt. —All right, let's see what you've got here."

Again the recorder. Again the unfreezer over his skull and at the temples. This time, Weill rested back in his chair for fifteen minutes or more, while Francis Belanger went hurriedly through two cigarettes.

When Weill removed the headpiece and blinked dream out of his eyes, Belanger said, "Well, what's your reaction, boss?"

Weill corrugated his forehead. "It's not for me. It was repetitious. With competition like this, Dreams, Inc. doesn't have to worry yet."

"That's your mistake, boss. Luster-Think's going to win with stuff like this. We've got to do something."

"Now, Frank—"

"No, you listen. This is the coming thing."

"*This?*" Weill stared with half-humorous dubiety at the cylinder. "It's amateurish. It's repetitious. Its overtones are very unsubtle. The snow had a distinct lemon sherbet taste. Who tastes lemon sherbet in snow these days, Frank? In the old days, yes. Twenty years ago, maybe. When Lyman Harrison first made his Snow Symphonies for sale down south, it was a big thing. Sherbet and candy-striped mountain tops and sliding down chocolate-covered cliffs. It's slapstick, Frank. These days it doesn't go."

"Because," said Belanger, "you're not up with the times, boss, I've got to talk to you straight. When you started the dreamie business, when you bought up the basic patents and began putting them out, dreamies were luxury stuff. The market was small and individual. You could afford to turn out specialized dreamies and sell them to people at high prices."

"I know," said Weill, "and we've kept that up. But also we've opened a rental business for the masses."

"Yes, we have and it's not enough. Our dreamies have subtlety, yes. They can be used over and over again. The tenth time you're still finding new things, still getting new enjoyment. But how many people are connoisseurs? And another thing. Our stuff is strongly individualized. They're First Person."

"Well?"

"Well, Luster-Think is opening dream-palaces. They've opened one with three hundred booths in Nashville. You walk in, take your seat, put on your unfreezer and get your dream. Everyone in the audience gets the same one."

"I've heard of it, Frank, and it's been done before. It didn't work the first time and it won't work now. You want to know why it won't work? Because in the first place, dreaming is a private thing. Do you like your neighbor to know what you're dreaming? In the second place, in a dream palace the dreams have to start on schedule, don't they? So the dreamer has to dream not when he wants to but when some palace manager says he should. Finally, a dream one person likes, another per-



son doesn't like. In those three hundred booths, I guarantee you, a hundred and fifty of those people are dissatisfied. And if they're dissatisfied, they won't come back."

Slowly, Belanger rolled up his sleeves and opened his collar. "Boss," he said, "you're talking through your hat. What's the use of proving they won't work? They *are* working. The word came through today that Luster-Think is breaking ground for a thousand-booth palace in St. Louis. People can get used to public dreaming, if everyone in the same room is having the same dream. And they can adjust themselves to having it at a given time, as long as it's cheap and convenient.

"Damn it, boss, it's a social affair. A boy and a girl go to a dream-palace and absorb some cheap romantic thing with stereotyped overtones and commonplace situations, but still they come out with stars sprinkling their hair. They've had the same dream together. They've gone through identical sloppy emotions. They're *in tune*, boss. You bet they go back to the dream-palace, and all their friends go, too."

"And if they don't like the dream?"

"That's the point. That's the nub of the whole thing. They're bound to like it. If you prepare Hillary specials with wheels within wheels within wheels, with surprise twists on the third-level undertones, with clever shifts of significance and all the other things we're so proud of, why, naturally, it won't appeal to everyone. Specialized dreamies are for specialized tastes. But Luster-Think is turning out simple jobs in Third Person so both sexes can be hit at once. Like what you've just absorbed. Simple, repetitious, commonplace. They're aiming at the lowest common denominator. No one will love it, maybe, but no one will hate it."

Weill sat silent for a long time and Belanger watched him. Then Weill said, "Frank, I started on quality and I'm staying there. Maybe, you're right. Maybe dream-palaces are the coming thing. If so we'll open them, but we'll use good stuff. Maybe Luster-Think underestimates ordinary people. Let's go slowly and not panic. I have based all my policies on the theory that there's always a market for quality. Sometimes, my boy, it would surprise you how big a market."

"Boss—"

The sounding of the intercom interrupted Belanger.

"What is it, Ruth?" said Weill.

The voice of his secretary said, "It's Mr. Hillary, sir. He wants to see you right away. He says it's important."

"Hillary?" Weill's voice registered shock. Then, "Wait five minutes, Ruth, then send him in."

Weill turned to Belanger, "Today, Frank, is definitely not one of my good days. A dreamer should be at home with his thinker. And Hillary's our best dreamer. So he especially should be at home. What do you suppose is wrong with him?"

Belanger, still brooding over Luster-Think and dream-palaces, said shortly, "Call him in and find out."

"In one minute. Tell me, how was his last dream? I haven't absorbed the one that came in last week."

Belanger came down to earth. He wrinkled his nose. "Not so good."

"Why not?"

"It was ragged. Too jumpy. I don't mind sharp transitions for the liveliness, you know, but there's got to be some connection, even if only at a deep level."

"Is it a total loss?"

"No Hillary dream is a *total* loss. It took a lot of editing though. We cut it down quite a bit and spliced in some odd pieces he'd sent us now and then. You know, detached scenes. It's still not Grade A, but it will pass."

"You told him about this, Frank?"

"Think I'm crazy, boss? Think I'm going to say a harsh word to a dreamer?"

And at that point the door opened and Weill's comely young secretary smiled Sherman Hillary into the office.

Sherman Hillary, at the age of 31, could have been recognized as a dreamer by anyone. His eyes, though unspectacled, had nevertheless the misty look of one who either needs glasses or who rarely focuses on anything mundane. He was of average height but underweight, with black hair that needed cutting, a narrow chin, and pale skin and a troubled look.

He muttered, "Hello, Mr. Weill," and half-nodded in hangdog fashion in the direction of Belanger.

Weill said, heartily, "Sherman, my boy, you look fine. What's the matter? A dream is cooking only so-so at home? You're worried about it? Sit down, sit down."

The dreamer did, sitting at the edge of the chair and holding his thighs stiffly together as though to be ready for instant obedience to a possible order to stand up once more.

He said, "I've come to tell you, Mr. Weill, I'm quitting." "Quitting?"

"I don't want to dream anymore; Mr. Weill."

Weill's old face looked older now than at any time during the day. "Why, Sherman?"

The dreamer's lips twisted. He blurted out, "Because I'm not *living*, Mr. Weill. Everything passes me by. It wasn't so bad at first. It was even relaxing. I'd dream evenings, weekends when I felt like it or any other time. And when I felt like it I wouldn't. But now, Mr. Weill, I'm an old pro. You tell me I'm one of the best in the business and the industry looks to me to think up new subtleties and new changes on the old reliables like the flying reveries, and the worm-turning skits."

Weill said, "And is anyone better than you, Sherman? Your little sequence on leading an orchestra is selling steadily after ten years."

"All right, Mr. Weill. I've done my part. It's gotten so I don't go out any more. I neglect my wife. My little girl doesn't know me. Last week we went to a dinner party—Sarah made me—and I don't remember a bit of it. Sarah says I was sitting on the couch all evening just staring at nothing and humming. She said everyone kept looking at me. She cried all night. I'm tired of things like that, Mr. Weill. I want to be a normal person and live in this world. I promised her I'd quit and I will, so it's good-bye, Mr. Weill." Hillary stood up and held out his hand awkwardly.

Weill waved it gently away. "If you want to quit, Sherman, it's all right. But do an old man a favor and let me explain something to you."

"I'm not going to change my mind," said Hillary.

"I'm not going to try to make you. I just want to explain something. I'm an old man and even before you were born I was in this business, so I like to talk about it. Humor me, Sherman? Please?"

Hillary sat down. His teeth clamped down on his lower lip and he stared sullenly at his fingernails.

Weill said, "Do you know what a dreamer is, Sherman? Do you know what he means to ordinary people?"

Do you know what it is to be like me, like Frank Belanger, like your wife Sarah? To have crippled minds that can't imagine, that can't build up thoughts? People like myself, ordinary people, would like to escape just once in a while this life of ours. We can't. We need help.

"In olden times it was books, plays, movies, radio, television. They gave us make-believe, but that wasn't important. What *was* important was that for a little while our own imaginations were stimulated. We could think of handsome lovers and beautiful princesses. We could be attractive, witty, strong, capable—everything we weren't.

"But always the passing of the dream from dreamer to absorber was not perfect. It had to be translated into words in one way or another. The best dreamer in the world might not be able to get any of it into words. And the best writer in the world could put only the smallest part of his dreams into words. You understand?

"But now, with dream-recording, any man can dream. You, Sherman, and a handful of men like you supply those dreams directly and exactly. It's straight from your head into ours, full strength. You dream for a hundred million people every time you dream. You dream a hundred million dreams at once. This is a great thing, my boy. You give all those people a glimpse of something they could not have by themselves."

Hillary mumbled, "I've done my share." He rose desperately to his feet. "I'm through. I don't care what you say. And if you want to sue me for breaking our contract, go ahead and sue. I don't care."

Weill stood up too. "Would I sue you? —Ruth," he spoke into the intercom, "bring in our copy of Mr. Hillary's contract."

He waited. So did Hillary and Belanger. Weill smiled faintly and his yellowed fingers drummed softly on his desk.

His secretary brought in the contract. Weill took it, showed its face to Hillary and said, "Sherman, my boy, unless you *want* to be with me, it's not right you should stay."

Then before Belanger could make more than the beginning of a horrified gesture to stop him, he tore the contract into four pieces and tossed them down the waste-chute. "That's all."

Hillary's hand shot out to seize Weill's. "Thanks, Mr.

Weill," he said, earnestly, his voice husky. "You've always treated me very well, and I'm grateful. I'm sorry it had to be like this."

"It's all right, my boy. It's all right."

Half in tears, still muttering thanks, Sherman Hillary left.

"For the love of Pete, boss, why did you let him go?" demanded Belanger. "Don't you see the game? He'll be going straight to Luster-Think. They've bought him off."

Weill raised his hand. "You're wrong. You're quite wrong. I know the boy and this would not be his style. Besides," he added dryly, "Ruth is a good secretary and she knows what to bring me when I ask for a dreamer's contract. The real contract is still in the safe, believe me."

"Meanwhile, a fine day I've had. I had to argue with a father to give me a chance at new talent, with a government man to avoid censorship, with you to keep from adopting fatal policies, and now with my best dreamer to keep him from leaving. The father I probably won out over. The government man and you, I don't know. Maybe yes, maybe no. But about Sherman Hillary, at least, there is no question. The dreamer will be back."

"How do you know?"

Weill smiled at Belanger and crinkled his cheeks into a network of fine lines. "Frank, my boy, you know how to edit dreamies so you think you know all the tools and machines of the trade. But let me tell you something. The most important tool in the dreamie business is the dreamer himself. He is the one you have to understand most of all, and I understand them."

"Listen. When I was a youngster—there were no dreamies then—I knew a fellow who wrote television scripts. He would complain to me bitterly that when someone met him for the first time and found out who he was, they would say: *Where do you get those crazy ideas?*

"They honestly didn't know. To them it was an impossibility to even think of one of them. So what could my friend say? He used to talk to me about it and tell me: 'Could I say, "I don't know"? When I go to bed I can't sleep for ideas dancing in my head. When I shave I cut myself; when I talk I lose track of what I'm saying; when I drive I take my life in my hands. And always because ideas, situations, dialogs are spinning and twisting in my

mind. I can't tell you where I get my ideas. Can you tell me, maybe, your trick of *not* getting ideas, so I, too, can have a little peace?"

"You see, Frank, how it is. *You* can stop work here anytime. So can I. This is our job, not our life. But not Sherman Hillary. Wherever he goes, whatever he does, he'll dream. While he lives, he must think; while he thinks, he must dream. We don't hold him prisoner, our contract isn't an iron wall for him. His own skull is his prisoner. He'll be back. What can he do?"

Belanger shrugged. "If what you say is right, I'm sort of sorry for the guy."

Weill nodded sadly, "I'm sorry for all of them. Through the years, I've found out one thing. It's their business: making people happy. *Other* people."



## Don't Miss These Exciting DAW Anthologies

### **ANNUAL WORLD'S BEST SF**

Donald A. Wollheim, editor

- |                                      |               |
|--------------------------------------|---------------|
| <input type="checkbox"/> 1986 Annual | UE2136—\$3.50 |
| <input type="checkbox"/> 1987 Annual | UE2203—\$3.95 |

### **ISAAC ASIMOV PRESENTS THE GREAT SF STORIES**

Isaac Asimov & Martin H. Greenberg, editors

- |   |               |
|---|---------------|
| <input type="checkbox"/> Series 13 (1951) | UE2058—\$3.50 |
| <input type="checkbox"/> Series 14 (1952) | UE2106—\$3.50 |
| <input type="checkbox"/> Series 15 (1953) | UE2171—\$3.50 |
| <input type="checkbox"/> Series 16 (1954) | UE2200—\$3.50 |

### **SWORD AND SORCERESS**

Marion Zimmer Bradley, editor

- |                                   |               |
|-----------------------------------|---------------|
| <input type="checkbox"/> Book I   | UE1928—\$2.95 |
| <input type="checkbox"/> Book II  | UE2041—\$2.95 |
| <input type="checkbox"/> Book III | UE2141—\$3.50 |
| <input type="checkbox"/> Book IV  | UE2210—\$3.50 |

### **THE YEAR'S BEST FANTASY STORIES**

Arthur W. Saha, editor

- |                                    |               |
|------------------------------------|---------------|
| <input type="checkbox"/> Series 10 | UE1963—\$2.75 |
| <input type="checkbox"/> Series 11 | UE2097—\$2.95 |
| <input type="checkbox"/> Series 12 | UE2163—\$2.95 |

Write for free DAW catalog of hundreds of other titles.  
(Prices slightly higher in Canada.)

---

#### **NEW AMERICAN LIBRARY**

**P.O. Box 999, Bergenfield, New Jersey 07621**

Please send me the DAW BOOKS I have checked above. I am enclosing \$\_\_\_\_\_ (check or money order—no currency or C.O.D.'s). Please include the list price plus \$1.00 per order to cover handling costs. Prices and numbers are subject to change without notice

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow 4-6 weeks for delivery.



**DAW**

**THEY WERE THE ULTIMATE ENEMIES,  
GENERALS OF STAR EMPIRES FOREVER OPPOSED—  
AND WORLDS WOULD FALL  
BEFORE THEIR PRIVATE WAR...**

# **IN CONQUEST BORN**

## **C.S. FRIEDMAN**

Braxi and Azea, two super-races fighting an endless campaign over a long forgotten cause. The Braxaná—created to become the ultimate warriors. The Azeans, raised to master the powers of the mind, using telepathy to penetrate where mere weapons cannot. Now the final phase of their war is approaching, when whole worlds will be set ablaze by the force of ancient hatred. Now Zatar and Anzha, the master generals, who have made this battle a personal vendetta, will use every power of body and mind to claim the vengeance of total conquest.

☐ **IN CONQUEST BORN**

**(UE2198—\$3.95)**

---

**NEW AMERICAN LIBRARY**

**P.O. Box 999, Bergenfield, New Jersey 07621**

Please send me the DAW BOOKS I have checked above. I am enclosing \$\_\_\_\_\_ (check or money order—no currency or C.O.D.'s). Please include the list price plus \$1.00 per order to cover handling costs. Prices and numbers are subject to change without notice.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow 4-6 weeks for delivery.





## Unforgettable Science Fiction by **EDWARD LLEWELLYN**

### **The Impermease Tetralogy**

- ☐ **SALVAGE AND DESTROY (Book 1).** The Ultrons, galaxy masters, feared that tiny, warlike Earth would discover the beam that controlled them. The Ultron's mission: silence Earth at all costs. (UE2009—\$2.95)
- ☐ **PRELUDE TO CHAOS (Book 2).** A witness to a crime that could shake civilization, and a neurobiologist aware of a common drug that could cause biological disaster: both were caught in the most advanced prison ever designed, and they would have to find a way to escape to save humanity from destruction. (UE2008—\$2.95)
- ☐ **THE BRIGHT COMPANION (Book 3).** Child-bearing women were priceless in the biologically depleted 21st Century. One such woman fled a loveless "slave" fate—in the company of one of the last free scientists in America. (UE2007—\$2.95)
- ☐ **THE DOUGLAS CONVOLUTION (Book 4).** Ian Douglas was both a talented scientist and an ex-Marine—and the combination was needed when he landed two centuries in the future to help a desperate world out of a crisis no one of that future could understand. (UE2006—\$2.50)

### **Other Novels**

- ☐ **FUGITIVE IN TRANSIT.** Hearing her sing Sappho in the original Aeolic Greek, you might have thought her a goddess, but to the Auld Galactic Marshal she was the most dangerous individual in the spiral arm. And now she was cornered—for Earth was the end of the line! (UE2002—\$2.95)
- ☐ **WORD-BRINGER.** Hired to uncover the source of some incredible scientific breakthroughs, patent attorney and empath Richard Ryan stumbles upon an incredible truth. All these discoveries are not the work of Earth scientists, but rather, they are gifts from an unknown emissary from the stars! Was this alien ambassador offering humanity the riches of the universe—or the trigger for Earth's destruction? (UE2142—\$2.95)

Prices slightly higher in Canada.

---

#### **NEW AMERICAN LIBRARY**

**P.O. Box 999, Bergenfield, New Jersey 07621**

Please send me the DAW BOOKS I have checked above. I am enclosing \$\_\_\_\_\_ (check or money order—no currency or C.O.D.'s). Please include the list price plus \$1.00 per order to cover handling costs. Prices and numbers are subject to change without notice.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Please allow 4-6 weeks for delivery.

**FREDERIK POHL • WALTER M. MILLER, JR.  
JAMES GUNN • JAMES H. SCHMITZ  
THEODORE STURGEON  
RAYMOND E. BANKS • PHILIP K. DICK  
ERIC FRANK RUSSELL • CHARLES BEAUMONT  
CORDWAINER SMITH • ARTHUR C. CLARKE  
ALGIS BUDRYS • POUL ANDERSON  
ISAAC ASIMOV**

1955, year of the first nuclear power plant and a time of satellite launches—and of the first Hugo Awards as well—was certainly a period when the world was ready and eager for science fiction. And such imagination-grabbing novels as *THE BODY SNATCHERS*, *MOONRAKER*, and *MARTIANS, GO HOME* heralded the year as a landmark one indeed.

So welcome back to 1955, when acting was no longer a job for humans... when for one unfortunate man a single day could last forever... when a supernova could mean death to one species and hope for another... when mankind had found the perfect partner to help in the war against the deadly menace that prowled the starways...



**ISBN 0-88677-256-7**